



IRON Maiden THE FINAL FRONTIER

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THE FINAL FRONTIER

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IRON MAIDEN

THE FINAL FRONTIER

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COMING HOME 54

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WHEN THE WILD WIND BLOWS 160

Scanner - Joey

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Music arranged by Martin Shellard.
Music processed by Paul Ewers Music Design.

ISBN 978-1-61774-270-5



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CORPORATION

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Guitar Tablature Explained

Guitar music can be notated in three different ways: on a musical stave, in tablature, and in rhythm slashes

RHYTHM SLASHES: are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE: shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE: graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd Strings open, played together Open D chord

Definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone ($\frac{1}{2}$ step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (full step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a $\frac{1}{4}$ step

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the note to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

MUFFLED STRINGS: A percussive sound is produced by laying the first hand across the string(s) without depressing, and striking them with the pick hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

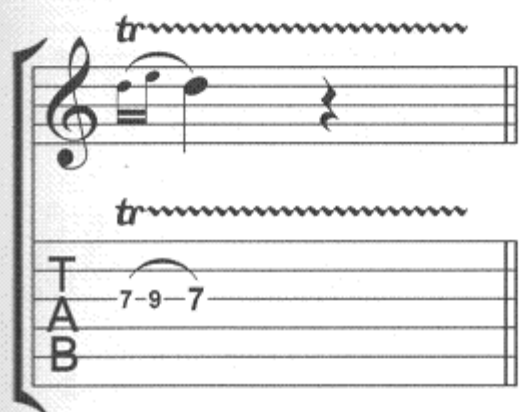
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

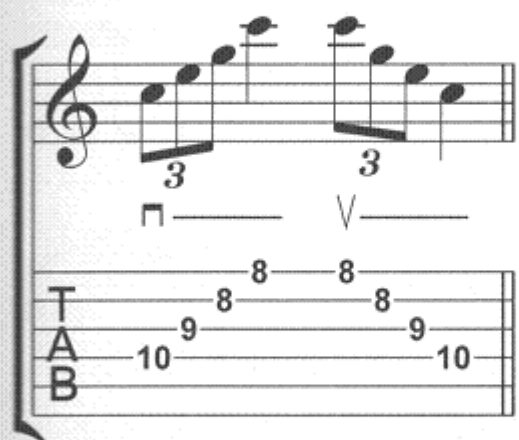
TAP HARMONIC: The note is fretted normally and a harmonic is produced by 'slapping' or tapping the fret indicated in brackets (which will be twelve frets higher than the fretted note.)



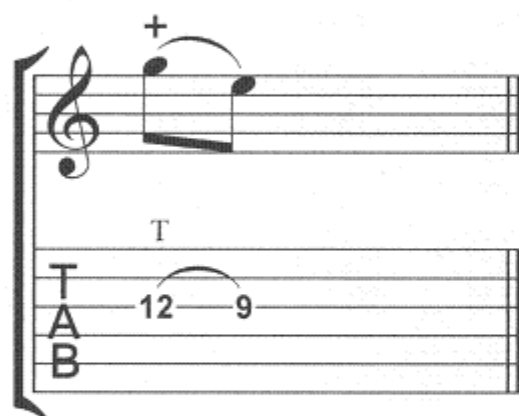
TRILL: Very rapidly alternate between the notes indicated by continuously hammering-on and pulling-off.



SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



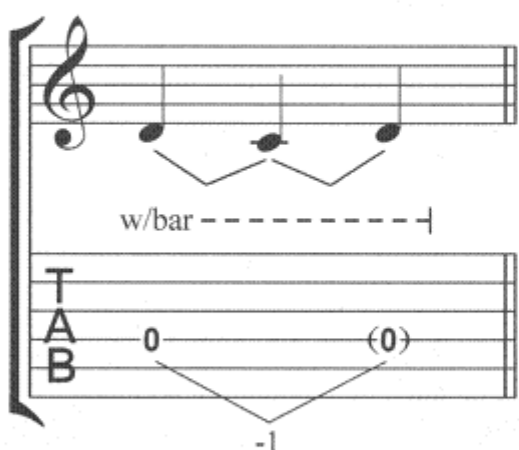
TAPPING: Hammer ('tap') the fret indicated with the pick-hand index or middle finger and pull-off to the note fretted by the fret hand.



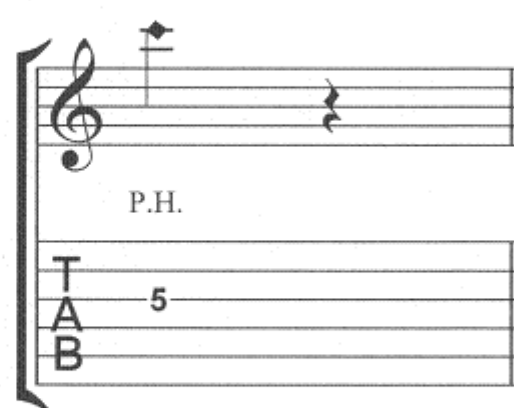
RAKE: Drag the pick across the strings with a single motion.



VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



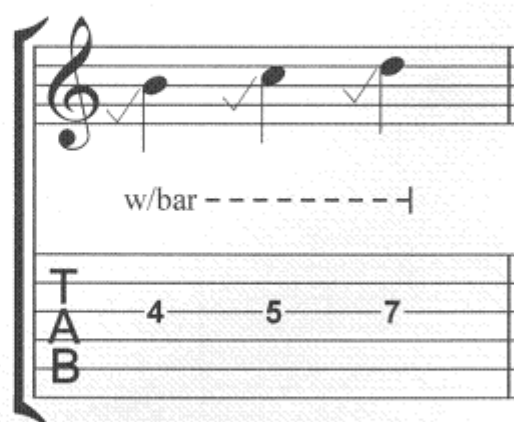
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



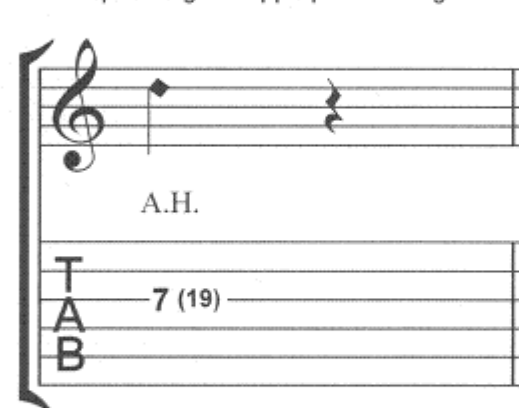
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



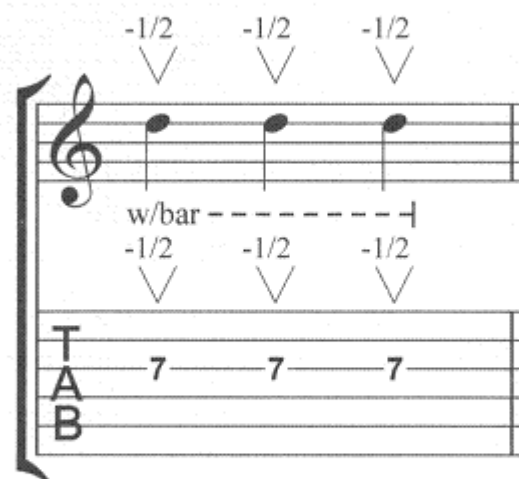
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



Additional musical definitions



(*accent*) Accentuate note (play it louder).

D.S. al Coda

Go back to the sign (§), then play until the bar marked *To Coda* ⊕ then skip to the section marked ⊕ *Coda*.



(*accent*) Accentuate note with greater intensity.

D.C. al Fine

Go back to the beginning of the song and play until the bar marked *Fine*.



(*staccato*) Shorten time value of note.

tacet

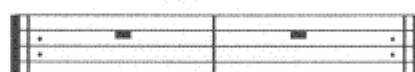
Instrument is silent (drops out).



Downstroke

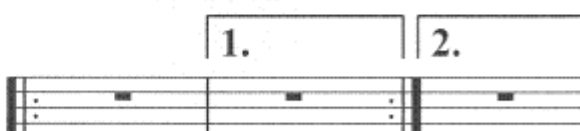


Upstroke



Repeat bars between signs.

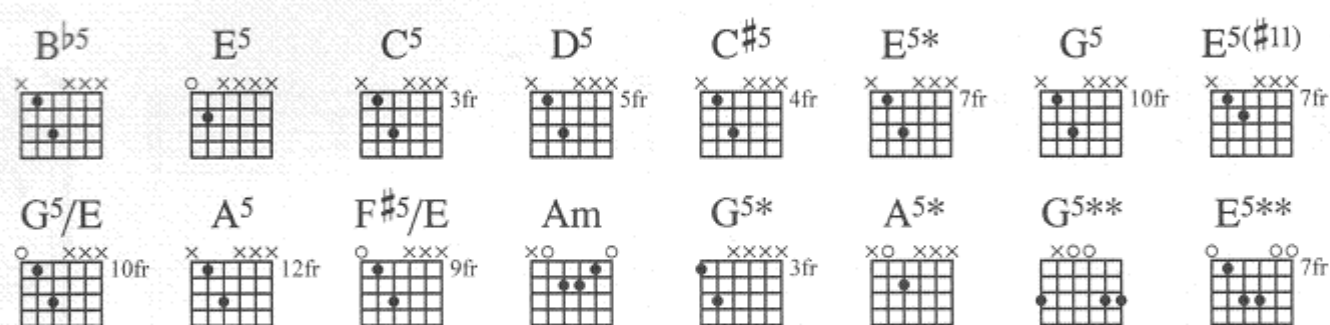
NOTE: Tablature numbers in brackets mean:
1. The note is sustained, but a new articulation (such as hammer on or slide) begins
2. A note may be fretted but not necessarily played.



When a repeat section has different endings, play the first ending only the first time and the second ending only the second time.

SATELLITE IS...THE FINAL FRONTIER

Words & Music by Steve Harris & Adrian Smith



Intro ♩ = 118
N.C.

*Gtr. 1 (elec.)

W/fuzz

Fig. 1

*Bass arr. for Gtr.

Gtr. 2 (elec.)

mf Gtr. 1 plays Fig. 1
Gtr. 2 w/dist.+echo**

P.S. -----|

***Gtrs. 2+3 (elec.)

f P.M. -----|
w/dist.
cancel echo

** Delay time c. 500ms, one repeat

***Composite part

Bb5 E5 Bb5 C5

P.M. -----|

P.M. -----|

E5 D5 C#5

P.M. -----|

P.M. -----|

E⁵

TAB

2 0 2 0 2 0 2 0

Gtr. 4 (elec.) N.C.

mf w/dist.

full

11 13

11 13

full

P.M.

Fig. 2

TAB

11 13 11 13 11 13 11 13

Gtrs. 2+3 play Fig. 2

12 14 (12)

14 16

11 13

12 14 (12)

12 14 (12)

full

full

TAB

12 14 12 14 12 14 12 14

15 17 (15)

17 19

14 16 (14)

15 17

11 13 (11)

TAB

15 17 15 17 15 17 15 17

12 14

11 13 (11)

14 16

P.M.

TAB

12 14 12 14 12 14 12 14

12 14 (12) 11 13 11 13 11 13 11 13 14 16

0 0

12 14 12 14 12 14 (12) 15 17 15 17 17 19

X 0

14 16 15 17 11 13 14 16 12 14

P.S. -----

Gtrs. 2+3 E5

Play 5 times

P.M. -----

Gtr. 4 tacet

2 2 2 0 0 0 2 2 2 0 0 0 2 2 2 0 0 0 2 2 2 0 0 0

Gtr. 2

D5 E5* D5 E5* E5 D5 G5 E5* D5 E5*

P.M. -----

P.M. ----

P.M. ----

Gtr. 1 plays Fig. 1

2 2 2 0 0 0 2 2 2 0 0 0 7 9 5 7 7 9 5 7 7 9 2 5 10 9 9 9 7 7 5 7

N.C.

Play 3 times

Gtr. 4

Gtr. 2 tacet
Gtr. 3 plays *ad lib.* effectsT
A
B

8-10

Gtr. 1

T
A
B

0-2-3 0-3-2-0 0-2-3 1-0-2-3 1-2-0-1 2 0-2-3 0-3-2-0 0-2-3 1-0-2-3 1-2-0-1 2

rit.

T
A
B

14 14-8-10 8-10 15

T
A
B

0-2-3 0-3-2-0 0-2-3 1-0-2-3 1-2-0-1 2 0-2-3 0-3-2-0 0-2-3 1-0-2-3 1-2-0-1 2-0-2-3 0

Freely

Verse E⁵(#11)G⁵/E

I try___ to call the Earth's com-mand,___ des-pe-ra-tion in my voice.

Gtr. 5 (elec.)

mf Gtr. 5 w/clean tone + chorus
Gtrs. 1+4 tacetT
A
B

0 0 3 2 0 0 7 5

Gtr. 2

T
A
B

7 0 12 10 0

E⁵(#11) E⁵*

I'm drift - ing way off course now, — with ve - ry lit - tle choice.

TAB 0 0 3 2 0 0

TAB 7 0 7 0 0

G⁵/E A⁵ F^{#5}/E

The lone - li - ness is hard — to bare, — I try — to calm my fear.

TAB 0 0 7 5 0 0 9 7 0 0 6 4

TAB 12 10 0 14 12 11 9 0

G⁵/E F^{#5}/E E⁵(^{#11})

Just hop - ing an - y se - cond now, some con - tact fil - ters through...

TAB 0 7 5 0 6 4 0 3 2

a tempo E⁵(^{#11})

Gtr. 4

TAB 11 13

Gtrs. 2+3

Gtr. 5 tacet

Fig. 3

P.M. -----|

TAB 8 7 8 7 8 7 8 7 0 0 0 0 8 7 8 7 8 7 0 0 0 0 8 7 8 7 8 7 0 0 0 0 8 7 8 7 8 7 0 0 0 0

E⁵*

TAB 12 14 (12)

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

TAB 9 7 9 7 9 7 9 7 0 0 0 0 9 7 9 7 9 7 0 0 0 0 9 7 9 7 9 7 0 0 0 0 9 7 9 7 9 7 0 0 0 0

E5(#11) E5*

Des - per - ate

Gtrs. 2+3 play Fig. 3

TAB

Chorus

E5(#11) E5*

calls... sig - nal back from Sat - tel - lite, as my

TAB

E5(#11) E5*

life flash - es right in front of me. Try a -

TAB

E5(#11) E5*

- gain... must get through. Hear me

TAB

E5(#11) E5*

now... for I've ve - ry lit - tle time.

TAB

15 17 14 16 12 14 11 13 full

Interlude E5(#11) E5* E5(#11)

TAB

12 14 14 16 11 13 11 13 12 14 full

E5* E5(#11) E5*

Not much time... hear my call. Please get

TAB

14 16 15 17 (15) 17 19 14 16 15 17 full full full full full

E5(#11) E5*

through... I am here.

TAB

12 14 14 16 15 17 full full

E5(#11)

The musical score consists of three staves. The top staff is for Gtr. 4, which is marked 'tacet' (silent). The middle staff is for Gtr. 6 (elec.), which is marked 'f w/dist.' (forte with distortion). The bottom staff is a TAB (guitar tablature) for Gtr. 6. The TAB shows a sequence of notes: 11-9, 11-9, 11-9, 11-9, 11-9, 11-9, 11-9, 11-9, 12-9, 11-9, 11-9, 11-9, 11-9, 11-9, 11-9. The notes are grouped into pairs of eighth notes, with a 'P.M.' (pick attack) mark above each pair. The TAB is written in a standard 6-string guitar format, with the 11th and 9th frets indicated for the first seven pairs, and the 12th and 9th frets for the eighth pair, followed by the 11th and 9th frets for the remaining pairs.

E5*

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

E⁵(♯11)

Gtr. 6 tacet

P.M.

TAB

8 8 8 8
7 7 7 7

0 0 0 0

8 8 8 8
7 7 7 7

0

8 8 8 8
7 7 7 7

0 0

8 8 8 8
7 7 7 7

"The Final Frontier"

Intro

♩ = 132

Gtrs. 2+3

D⁵ E⁵*

G⁵

D⁵

E⁵*

Am

C⁵

E⁵

w/dist.

let ring - 1/4

TAB

7 9 9 12 7 7 9 9 9 (9) 2 5 2-0 3-0
5 7 7 10 5 5 7 7 7 (7) 0 3 0

Chords: D⁵ E^{5*} G⁵ D⁵ E^{5*} Am C⁵ E⁵

Tab:

```

0
0
9
9
7
7
12
10
(12) 7 7 9 9 9 2 2 5 4
(10) 5 5 7 7 7 0 0 3 2 0
  
```

Verse D⁵ E^{5*}C⁵D⁵C⁵D⁵G^{5*}

1. I'm strand-ed in space,____ I'm lost with-out trace,____ I have-n't a chance____
 2. If I could sur-vive,____ to live one more time,____ I would-n't be chang-____
 3. There is-n't much time,____ must say my last rites,____ no-bo-dy is here____

TAB: 7 9 9 5 3 (5) 7 7 5 3 (5) 7 7 5 3

Am

D⁵ E^{5*}C⁵D⁵C⁵

____ of get-ting a-way.____ Too close to the sun,____ I sure-ly will burn,____
 ____-ing a thing at all.____ Did more in my life____ than some do in ten,____
 ____ to read them to me.____ Must say my good-byes,____ if on-ly a line,____

Gtr. 3 only

full

TAB: 0 0 1 1 2 2 2 2 (5) 0 0 7 9 9 5 3 (5) 7 7 5 3

D⁵G^{5*}A^{5*}

1° only

D⁵ E^{5*}C⁵

____ like Ic-a-rus be-fore____ me, or so____ le-gend goes.____ I think of my life,____
 ____ I'd go back and do____ it all ov-er a-gain.____
 ____ a mess-age to tell____ them, in case____ they might find.____

TAB: (5) 7 7 5 3 2 2 2 2 2 2 7 9 9 5 3

D⁵C⁵D⁵G^{5*}A⁵D⁵ E^{5*}C⁵

____ re-liv-ing my past,____ there's no-thing but wait____ 'til my____ time comes.____ I've had a good life,____

TAB: (5) 7 7 5 3 7 7 0 3 2 2 0 0 7 9 9 5 3

D⁵ C⁵ D⁵ G^{5*} Am

I'd do it a - gain, may - be I'll come back some - time a - fresh.

TAB: 7 7 5 5 5 3 7 7 5 5 5 3 2 2 0 0 0 3 2 0

Pre-Chorus

D⁵ E^{5*} G⁵ D⁵ Am C⁵ E⁵

For I have lived my life to the full, I have no re - grets.

TAB: 7 9 9 12 7 7 0 0 0 1 2 2 5 3 2 0 3 0 2 0 2 0 0

D⁵ E^{5*} G^{5**} D⁵ Am C⁵ E⁵

But I wish I could talk to my fa - mi - ly to tell them one last good-bye.

TAB: 7 9 9 0 3 3 0 0 7 7 0 0 0 1 2 2 5 3 2 0 3 2 2 0 2 0 0

Chorus

To Coda ☐

D⁵ E^{5*} G⁵ D⁵ E^{5*} A⁵ C⁵ E⁵ D⁵ E^{5*} G⁵

The fi-nal front - ier, the fi-nal front - ier. The fi-nal front-

TAB: 7 9 9 12 7 7 9 9 9 (9) 2 2 5 4 2 0 2 0 7 9 9 12 5 7 7 10

D⁵ E⁵ A⁵ C⁵ E⁵ D⁵ || 2. E⁵

- ier, the fi - nal front - ier. - ier.

Gtr. 4

w/dist.+ chorus

full

12 15

TAB

1/4 1/4

7 7 9 9 9 (9) 2 5 4 0 7 4 0 3 0 5 2 0 3 0

5 5 7 7 7 0 0 3 0 5 2 0 3 0

TAB

Guitar Solo

D⁵ E⁵ C⁵ D⁵ C⁵

full full

12 15 12 15 12 14 15 17 15 12 14 15 15 15 12 15 12 15 15

15 15 12 14 15 15 15 12 15 15

TAB

Fig. 4

7 9 9 5 7 7 5 5 5 5

5 7 7 3 5 5 3

TAB

D⁵ G^{5*} A⁵

P.M. ---

12 14 15 12 14 12 14 12 14 14 14 14 14 12 10 12 12 10 12 12

12 14 15 12 14 12 14 12 14 14 14 14 14 12 10 12 12 10 12 12

TAB

7 7 0 5 2 2

5 5 0 3 0 0

TAB

D⁵ E⁵ C⁵ D⁵ C⁵

Gtrs. 2+3 play Fig. 4

full full full full full

TAB

15-12 14 12-15-12 14 12-15-12-15-12 14 12-15-12-15-12 15 12-15-12 15 12-15 15

[illegible][illegible]

The image shows a musical score for the song "The Wind" by The Police. It consists of two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is in treble clef with a key signature of one sharp (F#). The bass staff is in bass clef. The guitar staff has a melody with various chords indicated above it: A⁵, D⁵ E⁵, C⁵, D⁵, C⁵, D⁵, and G⁵*. The bass staff has a line of fret numbers: (17) 15 17-17 15 17 0 12 15 12 12 14 12 0 14 12 0 7 9 11 9 15 15 12 15 12 15 12 15 12 9 12. There are also some annotations like "full" and "3" in the bass staff.

A⁵ D⁵ E⁵ C⁵ D⁵

Gtr. 4 tacet

Gtr. 5

f w/dist.

Gtrs. 2+3

Am C⁵ E⁵

let ring

8^{va}

17

Am C⁵ 8va E⁵ D.S. al Coda

full 12 15 12 14 12 15 14 12 14 12 14 12 17 15 17 15 14 15 17 (19)

0 1 2 2 0 5 3 4 2 0 3 0 2 0 0

⊕ Coda

D⁵ E⁵ G⁵ D⁵ E⁵ A^{5*} C⁵ E⁵

The fi-nal fron - tier, the fi-nal front - ier.

Gtr. 4

let ring -----

Fig. 5 -----

1/4

3/5 2/4 0 5 5 5 3 5 10 8 8 8 8 8 8 7 5 3 5

7/9 5/7 9 7 9 7 12 (12) 7 7 (10) 5 5 9 9 9 (9) 2 2 5 4 2 0 3 0 0 2 0 0

D⁵ E⁵ G⁵ D⁵ E⁵ A^{5*} C⁵ E⁵

The fi-nal fron - tier, the fi-nal front - ier.

Gtrs. 2+3 play Fig. 5

let ring -- -

3/5 5 5 5 8 0 3 0 0 0 8/10 8 8 8 8 10/12 10 8 7 8 7 8 7 9 7

D⁵ E⁵ G⁵ D⁵ E⁵ A^{5*} C⁵ E⁵

The fi - nal fron - tier, the fi - nal front - ier.

P.M.

TAB

9 9 0 0 8 7 3 0 0 8/10 8 8 8 8 8 10/12 10 8 7 8 7 8 7 9 7

D⁵ E⁵ G⁵ D⁵ E⁵ A^{5*} C⁵ E⁵

The fi - nal fron - tier, the fi - nal front - ier.

P.M. -----| cont. ad lib.

TAB

7 9 9 9 9 9 7 7 7 7 9 7 7 5 7 7 7 5 7 9 7 5

D⁵ E⁵ G⁵ D⁵ E⁵ A^{5*} C⁵ E⁵ rit.

The fi - nal fron - tier, the fi - nal front - ier.

Free time

Gtr. 4 E^{5**}

3

full

1/2

0 15 12 15 12 14 (14) 12 14 17 0

Gtrs. 2+3

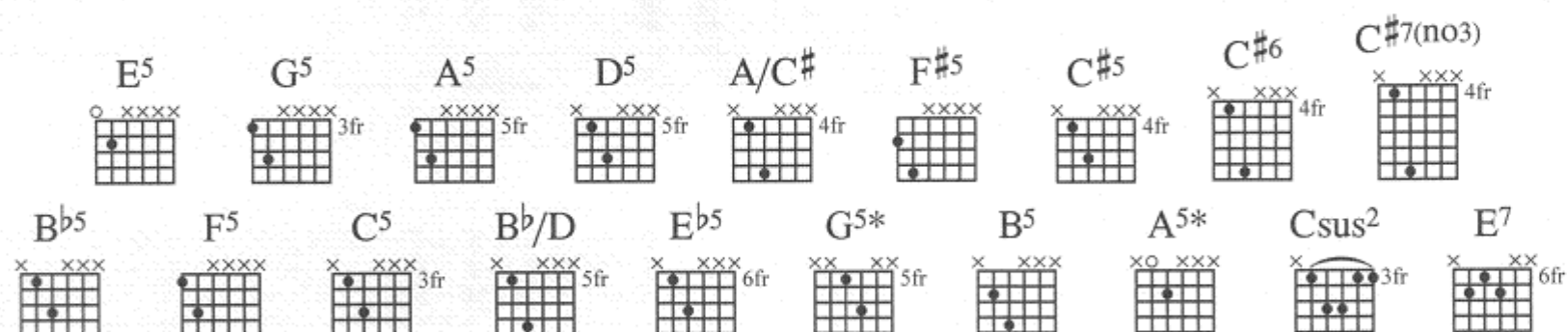
let ring -----|

TAB

7 5 7 5 3 0 0 9 7 0 0 0

EL DORADO

Words & Music by Bruce Dickinson, Steve Harris & Adrian Smith



Intro

Free time

E⁵

Gtr. 2 (elec.)

f w/dist.

Gtr. 1 (elec.)

♩ = 152

Hi-hat cue

Interlude

Gtr. 2 N.C.

1.

2.

Gtr. 1 E⁵

G⁵

A⁵

E⁵

G⁵

D⁵

G⁵

Gtr. 2 plays Fig. 1

P.M.

P.M.

A⁵ E⁵

G⁵

A⁵

E⁵

G⁵

D⁵

G⁵

Gtrs. 1+2
(*composite part*)

Fig. 2

[illegible]

G⁵ A⁵ E⁵ G⁵ D⁵ G⁵ N.C. D⁵ A/C[#] G⁵ F^{#5} E⁵

P.M. P.M. P.M. P.M. P.M.

TAB

0 0 0 0 0 0 0 5 7 2 0 0 5 0 7 5 5 3 0 0 0 7 7 5 4 0 5 4 0 2 0



Verse

Gtrs. 1+2 play Fig. 2

G⁵ A⁵ N.C. G⁵ A⁵ E⁵ G⁵ D⁵ G⁵ N.C.

1. Got to tell you a sto - ry, on _____ a
 3. So gone is the glo - ry, and _____

G⁵ D⁵ G⁵ N.C. D⁵ A/C[#] G⁵ F^{#5} E⁵ G⁵ A⁵ N.C.

be - fore you know what is right.
how come it has to be told? Well, you can So, can

G⁵ A⁵ E⁵ G⁵ D⁵ G⁵ N.C. G⁵ A⁵ E⁵ G⁵ A⁵ N.C.

come ov - er here_ now,_
say I'm a dev - il, I got a vi - sion for you._
and I would-n't_ say no. It's my But out

G⁵ A⁵ E⁵ G⁵ D⁵ G⁵ N.C. D⁵ A/C[#] G⁵ F^{#5} C^{#5}

per - son - al_ snake_ oil,_
here on the dark_ side, it's just_ some-thing I do._
hey, on with the show._

Gtr. 2

TAB

Gtr. 1

TAB

Pre-Chorus

I'm the jes - ter with no tears and I'm play-ing on your fears.
 So now my tale is told, big and bad and twice as bold.

A/C# C#6 C#5

cont. sim.

T	8	9	6	8	9	12	9	6
A	X	X						
B	6	7	4	6	7	10	7	4

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. P.M. ---| P.M. P.M.

T								
A	6	6	6	6	6	7	7	8
B	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4

I'm a trick - ster smil - ing un - der - neath this mask of love and death.
 This ship of fools is sink - ing as the cracks be - gin to grow.

A/C# C#7(no3) C#5

T	8	9	6	8	9	12	13	13\6
A								
B	6	7	4	6	7	10	11	11\4

P.M. P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M.

T								
A	6	6	6	6	6	7	7	9
B	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4

A/C# C#6

The e - ter - nal lie I've told, a - bout the
 There is no ea - sy way, for an

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

To Coda ☐

C#5

py - ra - mids of gold, I've got you hooked at ev -
 hon - est man to - day. Which is some-thing you should think

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

A/C# C#6 E5

- 'ry turn, your mon - ey's left to burn.

Gtrs. 1+2

TAB 12 13 10 11 2 0

P.M. P.M. P.M.

TAB 4 4 7 4 4 4 7 4 8 8 8 12 12

Interlude G5 A5 N.C. G5 A5 E5 G5 D5 G5 N.C.

A - ha, ha, ha, ha, ha ha.

P.M. P.M. P.M. P.M. P.M. P.M.

TAB 0 5 3 0 5 7 3 5 (7) 5 0 0 0 0 0 0 0 0 0 5 7 3 5 2 0 0 5 3 0 7 5 5 3 0 0 0 0

G5 A5 E5 G5 A5 N.C. G5 A5 E5

P.M. P.M. P.M. P.M.

TAB 0 0 0 0 0 0 5 3 5 7 3 5 2 0 0 5 3 0 5 7 3 5 (7) 5 0 0 0 0 0 0 0 0 0 5 7 3 5 2 0

G⁵ D⁵ G⁵ N.C. D⁵ A/C[#] G⁵ F^{#5} E⁵

P.M. P.M.

TAB

0 5 3 0 7 5 5 3 0 0 0 7 7 5 4 5 3 4 2 0 0

Verse

Gtrs. 1+2 play Fig. 2

G⁵ A⁵ N.C. G⁵ A⁵ E⁵ G⁵ D⁵ G⁵ N.C.

2. You'll be want - ing a con - tract, ha! You'll be

G⁵ A⁵ E⁵ G⁵ A⁵ N.C. G⁵ A⁵ E⁵ G⁵ D⁵ G⁵ N.C.

wait - ing a while... I'd like to give you my con - tact, but that

D⁵ A/C[#] G⁵ F^{#5} E⁵ G⁵ A⁵ G⁵ A⁵ E⁵

is - n't my style. Well, you on - ly get one chance,

Gtr. 2

P.M. P.M.-----|

TAB

7 7 5 4 0 5 4 2 0 0 0 5 0 5 7 5 5 5 0 0 0 0 0 0 2

Gtr. 1

P.M. P.M.-----| P.H.

TAB

7 7 5 4 0 5 4 2 0 0 0 5 0 5 7 5 9 9 9 7 5 4 5 2 0

G⁵ D⁵ G⁵ G⁵ A⁵ E⁵ G⁵ A⁵

and it's too good to miss... If I

P.M. ----- P.H. P.M. -----

TAB

0 3 0 7 5 5 3 0 2 2 2 5 4 2 0 2 2 0 5 3 0 5 7 5 5

G⁵ A⁵ E⁵ G⁵ D⁵ G⁵ N.C. D⁵ A/C[#] G⁵ F^{#5} C^{#5}

did - n't lie to you, then I would-n't ex - ist.

P.M. ----- P.M. ---

TAB

5 4 7 6 7 2 0 0 5 3 0 7 5 5 3 0 0 7 5 7 4 0 5 3 2 6 4

P.M. ----- P.H. X

TAB

4 7 5 4 5 0 2 0 0 5 3 0 7 5 5 3 X 7 5 4 0 5 3 2 0 4

Pre-Chorus

Greed, lust and en - vy, pride. — A/C# C#6 C#5 It's the same old, same old ride. —

cont. sim.

T	8	9	6	8	9	12	9	6
A	X	X						
B	6	7	4	6	7	10	7	4

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. -| P.M. ---| P.M.

T								
A	6	6	6	6	6	7	7	8
B	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4

— The smoke and mir - rors vi - sions that — you see. — A/C# C#7(no3)

cont. sim.

T	8	9	6	8	9	12	13
A							
B	6	7	4	6	7	10	11

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. -|

T							
A	6	6	6	6	6	7	7
B	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4	4-4-4-4-4-4-4-4

C#5

are just like me.

I'm a cle - ver bank - er's face,

TAB

13	6	8	9	6	8	9
11	4	6	7	4	6	7

P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----

TAB

9	6	6	6	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

A/C# C#6 C#5

with just a let - ter out of place.

I know

TAB

12	9	6	8	9
10	7	4	6	7

P.M. ---| P.M. P.M. P.M. P.M. P.M. ----| P.M. P.M. P.M. P.M. ----|

TAB

4	4	7	4	7	4	7	4	8	4	8	4	8	6	4	6	4	6	4	6	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

some - one just like you knows some - one just like me.

Chorus

El Do - ra - do, come and play, El Do - ra - do, step this way.

Chorus

El Do - ra - do, come and play, El Do - ra - do, step this way.

— Take a tick - et for — the ride. —

B^b5 C^5 G^5

TAB

(8) 3 (6) 1 5 3 0 5 3

w/bar

X X

w/bar

TAB

3 1 X X 5 3 5 3 0 5 3

El Do - ra - do, streets of gold, — see my ship — is ov - er - sold. —

B^b5 F^5 C^5 B^b/D E^b5

TAB

3 1 3 1 5 3 8 8 5 6

TAB

0 3 1 0 3 1 5 3 8 8 5 6

— You've got one last chance to try. —

B^{b5} C⁵

P.M. - -

TAB

(8) 3
(6) 1

5 3

0 0

TAB

(8) 3
(6) 1

0 0

5 3

5 5 3

0 0 0

Interlude (A)

Gtr. 3 (elec.)

N.C.

G^{5*}

f w/dist.

w/bar

TAB

9 7 9 10 7 9 10 7 9 4 7

7 5 7 8 5 7 8 7 5 2 5

Gtrs. 1+2

P.M. - - - | P.M. P.M. P.M. P.M. - - - - - | P.M. P.M. P.M. - - - - - | P.M. - |

Fig. 3 - - - - -

TAB

9 7 9 10 7 9 10 7 9 4 7 7 12 10 9

7 5 7 8 5 7 8 7 5 2 5 5 10 8 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(A) G⁵* N.C.

TAB 9 7 5 7 10 8 | 7 9 5 7 12 10 9 8 7 | 10 9 8 7 5 7 4 2 7 5 |

TAB 9 7 5 7 10 8 | 7 9 5 7 12 10 9 8 7 | 10 9 8 7 5 7 4 2 7 5 | 0 0 0 0 0 0 0 0 0 0 0 0 |

Gtr. 2 (E)

TAB 0 0 0 0 5 0 7 0 8 | 0 5 7 0 0 0 0 0 0 0 | 0 0 0 0 5 0 7 0 5 | 0 0 0 0 8 7 5 0

TAB 0 0 0 0 5 0 7 0 8 | 0 5 7 0 0 0 0 0 0 0 0 | 0 0 0 0 5 0 7 0 5 | 0 0 0 0 8 7 5 0 0

Gtr. 1

TAB 0 0 0 0 5 0 7 0 8 | 0 5 7 0 10 8 7 0 | 0 0 0 0 5 0 7 0 5 | 0 0 0 0 8 7 5 0

TAB 0 0 0 0 5 0 7 0 8 | 0 5 7 0 0 0 0 0 0 0 0 | 0 0 0 0 5 0 7 0 5 | 0 0 0 0 8 7 5 0 0

Guitar Solo (A) G5*

Gtr. 4 (elec.)

f w/dist.

Gtrs. 1+2 play Fig. 3

P.M. ----| P.M. ----|

full full

8 5 6 8 6 5 7 6 8 7 9 7 6 8 7 5 7 3

(A)

P.M. -| P.M. -----|

1/2

12 10-13-12-10 13 12-10 13-12 10 13-11-10

5-7 8-6 8-7-5-7 8 5-7-8 6 (6) 2/10 9

G5*

8va

Gtr. 5 (elec.)

f w/dist.

full full full full

(10) 14/19 17-20 17 20 17 20 17-20 15

(E) D5

full Gtr. 4 tacet

12-12-12 15-15 12 15-12 12 12 15-12 14 12 15-14 12 12 14 14 (14) 12 13

Gtrs. 1+2

P.M. ----| P.M. P.M. P.M. P.M. -----| P.M.

9 7 9 10 7 9 10 9 7 9 4 7

7 5 7 8 5 7 8 7 5 7 2 5

0 0 0 0 0 0 0 0 0 0 0 0

(E) 3 *8va*

12-13-12 14 14 (14) 12 14/16 15 17 15 14-15-14 17 14 15 17-17/19 17 15 17 15 13 15 14

P.M. -| P.M. ----| P.M. P.M. P.M. P.M. -| P.M. ----|

0 0 9 7 0 0 0 7 5 9 7 10 8 7 5 9 7 12 10 10 8 0 0 0 0

D⁵

Gtrs. 1+2 *B⁵* *A^{5*}* *B⁵* *C⁵*

(8) 3 3 3

15-17-19-17-19-17-15 17-15-17-15-14 17 14 15 14 12 11

Gtr. 5 tacet

Gtr. 6 (elec.) *f* w/dist. full full full full

7 10 10 10 10 10

10 9 7 9 4 7 5 0 0 0 0 0 0

let ring P.M. ----| cont. in slashes

A^{5*} B⁵ C⁵ B⁵ A^{5*} B⁵ F^{#5} A^{5*}

T
A
B

B⁵ A^{5*} B⁵ C⁵

T
A
B

A^{5*} B⁵ C⁵ B⁵ A^{5*} B⁵ F^{#5} A^{5*}

T
A
B

E⁵

T
A
B

Gtr. 6 tacet

Interlude
Gtr. 1

Gtr. 2

First system of music notation for Gtr. 1 and Gtr. 2. Gtr. 1 is in treble clef, 4/4 time, key of D major. Gtr. 2 is in bass clef, 4/4 time, key of D major. The notation shows a continuous eighth-note pattern for Gtr. 1 and a corresponding bass line for Gtr. 2. A dashed line labeled "P.M." is present below the Gtr. 1 staff.

Second system of music notation for Gtr. 1 and Gtr. 2. Gtr. 1 is in treble clef, 4/4 time, key of D major. Gtr. 2 is in bass clef, 4/4 time, key of D major. The notation shows a continuous eighth-note pattern for Gtr. 1 and a corresponding bass line for Gtr. 2. A dashed line labeled "P.M." is present below the Gtr. 1 staff.

Third system of music notation for Gtr. 1 and Gtr. 2. Gtr. 1 is in treble clef, 4/4 time, key of D major. Gtr. 2 is in bass clef, 4/4 time, key of D major. The notation shows a continuous eighth-note pattern for Gtr. 1 and a corresponding bass line for Gtr. 2. A dashed line labeled "P.M." is present below the Gtr. 1 staff. The text "Gtr. 2 plays Fig. 1" is written below the Gtr. 2 staff.

Fourth system of music notation for Gtr. 1 and Gtr. 2. Gtr. 1 is in treble clef, 4/4 time, key of D major. Gtr. 2 is in bass clef, 4/4 time, key of D major. The notation shows a continuous eighth-note pattern for Gtr. 1 and a corresponding bass line for Gtr. 2. A dashed line labeled "P.M." is present below the Gtr. 1 staff. The text "D.S. al Coda" is written above the Gtr. 1 staff. The text "Gtrs. 1+2" is written above the Gtr. 2 staff.

Coda

A/C# C#6 G5

think on as my life - boat sails a way.

TAB 12 13 10 11 0 0

P.M. P.M. P.M.

Gtrs. 1+2

TAB 7 4 7 4 4 4 7 4 8 4 4 4 8 4 0 0 5 3

Chorus

Bb5 F5 C5 Bb/D Eb5 Bb5

El Do-ra - do, come and play, El Do-ra - do, step this way. Take a tick -

TAB 3 1 3 1 5 3 8 8 5 6 3 1

C5 Bb5 F5

- et for the ride. El Do-ra - do, streets of gold.

TAB 5 3 5 3 5 3 3 1 3 1

Free time

Gtr. 1

p

0 12-0 12-0 0 0 0 0 0 0 10-0 0 0 0 0 0 8-0 7-0 7-0 8-0 8-0 7-0 5-0 3-0

Gtr. 2

2
0

2
0

2
0

f

12-0 0 0 0 0 0 0 10-0 0 0 0 0 0 0 8-0 0 0 0 0 0 0 7-0 0 0 0 0 0 0

E⁷

E⁵

7 0 3 0 5 0 3 0 2 0 5 0 2 0 3 0 5 0 2 0 3 0 5 0

2
0

w/bar

- 1/2

Words & Music by Steve Harris & Adrian Smith

To match recording, tune all strings down one tone

Intro = 98

Gtr. 1 (elec.) E5

G ⁶ /E	Asus ² /E
0.00	0.00
0.05	0.05
0.10	0.10
0.15	0.15
0.20	0.20
0.25	0.25
0.30	0.30
0.35	0.35
0.40	0.40
0.45	0.45
0.50	0.50
0.55	0.55
0.60	0.60
0.65	0.65
0.70	0.70
0.75	0.75
0.80	0.80
0.85	0.85
0.90	0.90
0.95	0.95
1.00	1.00

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef and a key signature of one sharp (F#). The guitar staff contains a melodic line with various note values and rests. The bass staff contains a bass line with various note values and rests. Below the bass staff, there is a section of guitar tablature (TAB) with numbers indicating fret positions. The tablature is written in a standard format, with numbers 0 through 14 indicating frets. The score is presented in a clean, black-and-white format, suitable for a music book or sheet music.

Verse Gtr. 2 plays Fig. 1

E⁵ G⁶/E Asus²/E E⁵

2. I al - ways thought I was do - ing right, — as of now I'm not feel - ing so

G⁶/E D⁶/E E⁵ G⁶/E D⁶/E

Gtr. 2

sure. I'm at a place of where I give — no grace. I'm a

Interlude

E⁵ D⁵ E⁵ G⁵* A⁵* E⁵ D⁵ E⁵ G⁵* D⁵

sol - dier of war. —

Gtrs. 3+4 (elec.)

Fig. 2

f w/dist. Gtr. 2 tacet

T			
A	9-9-9-9-9-7-9	12-12-12-12-12-12-14-14	9-9-9-9-9-7-9
B	7-7-7-7-7-5-7	10-10-10-10-10-10-12-12	7-7-7-7-7-5-7

E⁵ D⁵ E⁵ G⁵* A⁵* E⁵ D⁵ E⁵ G⁵* D⁵ 8va

Gtr. 6 (elec.)

f let ring — — — — | let ring — — — — | let ring — — | let ring — — — — | let ring — — — — | let ring — — — — | let ring — — — — |

w/dist. + chorus

Gtrs. 3+4 plays Fig. 2

T			
A	14-16-14-17-19	15-17-12-14-12	14-16-14-17-19
B	14-16-14-17-19	15-17-12-14-12	14-16-14-17-19

Gtr. 5 (elec.)

f let ring — — — — | let ring — — — — | let ring — — | let ring — — — — | let ring — — — — | let ring — — — — | let ring — — — — |

w/dist. + chorus

T			
A	7-9-7-10-12	12-14-9-11-9	7-9-7-10-12
B	7-9-7-10-12	12-14-9-11-9	7-9-7-10-12

Verse E⁵ D⁵ E⁵ G^{5*} A^{5*}

3. I sit, wait - ing for my dark - est hour to come.
 4. Riv - ers flow with blood, there's no - where left to hide.

(8)

TAB (19)

Gtrs. 3+4

Fig. 3

P.M. P.M. P.M. P.M. P.M.

TAB 9 7 0 0 9 7 5 9 7 0 0 9 7 0 0 12 10 0 0 0 0 14 12 0 0 5 7 5

E⁵ D⁵ E⁵ G^{5*} D⁵

I can - not think a - bout the things that I have done.
 It's hard to com - pre - hend there's an - y - one left a - live.

Gtr. 6

TAB 15 17 12 14 12

Gtr. 5

TAB 12 14 9 11 9

P.M. P.M. P.M. P.M. P.M.

TAB 9 7 0 0 9 7 5 9 7 0 0 9 7 0 0 12 10 0 0 0 0 7 5 0 0 5 7 5

E⁵ D⁵ E⁵ G⁵* A⁵* E⁵ D⁵ E⁵ G⁵* D⁵

It should-n't take a fool to see that I be-lieve, ac-cept the con-se-quence, re-pent for what I've done. You
Sick of all the kill-ing and the reek of death, will God tell me what re-li-gion is to man?

Gtrs. 3+4 play Fig. 3

TAB

14 16 19 15 17 19

7 9 12 12 14 16

Pre-Chorus

C⁵ A⁵ B⁵ C⁵ A⁵ B⁵

tell me what is cer-tain but I'll tell you what is true, you tell me what is ho-nest-y, when
I don't hold with bad re-li-gion, un-der-stand what's un-der-neath it. Now I come to think of it I

(8)-----

Gtrs. 5+6 tacet

(19)

TAB

(16)

Gtrs. 3+4

TAB

5 2 2 2 4 4 4 5 2 2 2 4
3 0 0 0 2 2 2 3 0 0 0 2

C⁵ A⁵ B⁵ G⁵ A⁵

all a-round is death and cru-el-ty. The mak-ing of a man is fire, not giv-ing in to our de-sires.
just don't hold at all, you know it. You say you are a ho-ly man but what is it you do? From

P.M. -| P.M. -| P.M. -| P.M. -| P.M. -|

TAB 4 4 5 3 3 3 5 2 2 2 0 0 0 0 0 0 4 5 2 5 3 3 0 0 0

B⁵

With-in the truth that lies with-in the on-ly thing.
where I stand there's no-thing but a hol-low man I see.

TAB 4 4 4 4 4 4 4 4 9 9 7 7

Chorus

E⁵ G^{5*} F^{#5} F⁵

Mo-ther of mer-cy, an-gel of death de-sire.

Fig. 4 P.M. -| P.M. -| P.M. -| P.M. -|

TAB 9 12 12 11 10 5 7 5 7 10 8

E⁵ G^{5*} F^{#5} F⁵ E⁵ G^{5*}

Mo-ther of mer-cy, tak-ing my last breath of fire. Mo-ther of mer-cy,

P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -|

TAB 9 12 12 11 10 5 7 5 9 12 12 10 10 0 0 0 0

I'll die a lone - ly death_ of that I'm cer - tain of.

G⁵ B^{5*}

Gtr. 7 (elec.)

mf w/dist.+chorus

full

cont. sim.

Gtrs. 3+4

P.M.

TAB

10	10	10	10	12	14	10	10	10	12	14	10
X											
8	8	8	8	10	12	8	8	8	10	12	8

TAB

3	3	1	1	3	1	1	3	1	1	3	5	9
1	1			1			1			1	3	7

Guitar Solo

C^{#5} D^{5*} G⁵

1/2

1/2

full

P.M.

TAB

9	9	7	10	7	10	7	9	7	10	7	7	10	9	7	9
---	---	---	----	---	----	---	---	---	----	---	---	----	---	---	---

TAB

9	9	9	9	9	9	9	9	9	9	11	12	5
7	7	7	7	7	7	7	7	7	7	9	10	3

[illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, showing the melody in the treble clef and the guitar tablature in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The guitar tablature shows the fret numbers for each note, with some notes beamed together. The score is divided into two systems, each containing two measures. The first system ends with a double bar line. The second system continues the melody and tablature. The score is labeled "TAB" on the left side of the guitar staff.

Interlude

E⁵ D⁵ E⁵ G^{5*} A^{5*}

Gtrs. 3+4 play Fig. 2

Gtr. 6

Gtr. 7 tacet

let ring -----| let ring -----| let ring -----| let ring -----|

7 7 7 14 16 14 17 19 15 17 12 14 12

Gtr. 5

let ring -----| let ring -----| let ring -----| let ring -----|

7 9 7 10 12 12 14 9 11 9

E⁵ D⁵ E⁵ G⁵ D⁵ 8^{va}

let ring -| let ring -----| let ring -----| let ring -----|

14 16 14 17 19 15 17 15 17 19 12 14 12 14 16

let ring -| let ring -----| let ring -----| let ring -----|

7 9 7 10 12 12 14 12 14 16

E⁵ (8) D⁵ E⁵ G^{5*} A^{5*}

Gtrs. 5+6 tacet

(19)

(16)

Gtrs. 3+4

P.M. -----| P.M. ---| P.M. ---| P.M. -----| P.M. ---|

9 7 0 0 9 7 5 7 9 7 0 0 12 10 0 0 14 12 0 0 5 7 5

E⁵ D⁵ E⁵ G⁵ D⁵ *D.S. al Coda*

P.M. -----| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

TAB 9 7 0 0 9 7 5 7 0 0 7 0 0 12 10 12 10 12 10 7 5 0 0 7 5 0 0

⊕ *Coda*

F^{#5} F⁵ E⁵ G⁵ F^{#5} F⁵

my last breath... Moth - er of mer - cy, an - gel of death_ de - sire...

Gtrs. 3+4 play Fig. 4

P.M. ----|

TAB 11 9 0 0 0 10 8 5 7 5

E⁵ G⁵ F^{#5} F⁵

Moth - er of mer - cy, tak - ing my last breath... of fire...

E⁵ G⁵ F^{#5} F⁵

Mo - ther of mer - cy, an - gel of... pain...

Gtr. 1

mp w/dist. full full full full

TAB 5 7 8 10 7 9 6 8

E⁵ G⁵ F^{#5} F⁵

Mo - ther of mer - cy, draw - ing my last breath...

Interlude

E⁵ G⁵ F^{#5} F⁵ E⁵ G⁵ F^{#5} F⁵

(Gtr. 1)

f full

5 8 7 6 5 12 11 10

7 10 9 8 7 14 13 12

Gtr. 8 (elec.)

mf w/dist.

Fig. 5

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

4 8 8 7 6 4 6 6 5 4

E⁵ G⁵ F^{#5} F⁵ E⁵ G⁵ F^{#5} F⁵

Gtr. 8 plays Fig. 5

full

5 8 7 6 5 12 11 10

7 10 9 8 7 14 13 12

Outro

Gtrs. 1+8 tacet

E⁵ G⁵ F^{#5} F⁵ E⁵ G⁵

I'm just a lone - ly sol - dier, fight - ing in a blood - y, hope - less war. Don't know what I'm fight - ing,

F^{#5} F⁵ E⁵ G⁵ F^{#5} F⁵

who it is or what I'm fight - ing for. Thought it was for mon - ey, made my for - tune, now I'm not so

E⁵ G⁵ F^{#5} F⁵ E⁵ D⁵ E⁵

sure. Seem to just have lost my way.

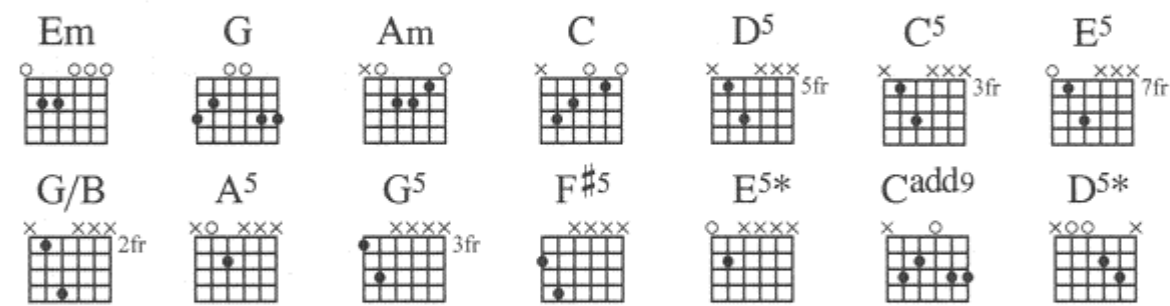
Gtrs. 3+4

9 9 9 9 9 7 9

7 7 7 7 7 5 7

COMING HOME

Words & Music by Bruce Dickinson, Steve Harris & Adrian Smith



Intro

♩ = 78

Gtr. 2
(elec.)

Chord symbols: (Em)* (D) (C) (Bm) (Am)

mf P.M. --| P.M. ----| P.M. ----| P.M. P.M. --| P.M. ----| P.M. ----| P.M.

w/dist.

TAB

0 10 9 10 0 9 7 9 0 7 5 7 5 0 7 5 7 0 5 4 5 0 3 3 2

Gtr. 1
(elec.)

mf P.M. --| P.M. ----| P.M. ----| P.M. P.M. --| P.M. ----| P.M. ----| P.M.

w/dist.

TAB

0 12 10 12 0 10 9 10 0 8 7 8 7 0 8 7 8 0 7 5 7 0 5 3 5 3

*Chord symbols reflect overall harmony

(G) (F) (G) (Am) (Bm) (Bsus⁴) (B)

P.M. --| P.M. ----| P.M. ----| P.M. P.M. ----|

TAB

0 3 2 3 0 2 2 0 5 3 3 0 5 3 0 7 5 0 8 7 0 10 9 0 10 10 4 4 4 2 2

P.M. --| P.M. ----| P.M. ----| P.M.

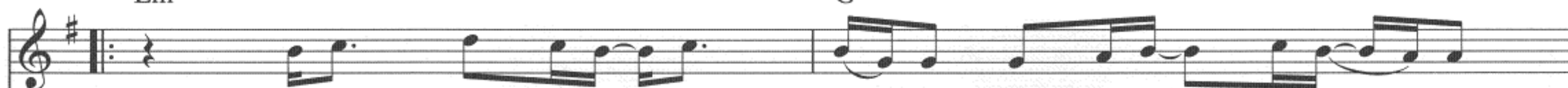
TAB

0 5 3 5 0 3 2 3 0 1 1 0 0 1 0 3 2 0 5 3 0 7 5 0 7 5 7 4 4 4 2 2

Verse

Em

G



1. When I stand be - fore_ you, shin - ing in the ear - ly morn - ing
2. Curv - ing on the edge_ of day - light, 'til it slips in - to the void._

Gtr. 5 (elec.)



Fig. 2 -

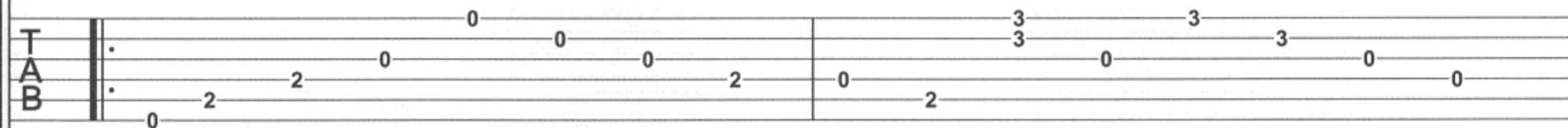
Gtr. 5 w/clean tone + chorus

let ring throughout

mf

(1°) Gtrs. 1+2 tacet

(2°) Gtrs. 1+2+6 tacet



Gtr. 4 (elec.)

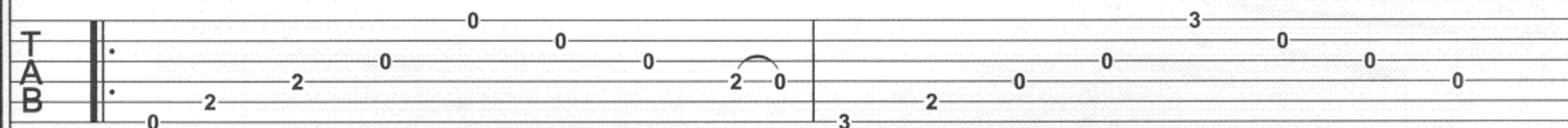


Fig. 1 -

w/clean tone w/chorus

let ring throughout

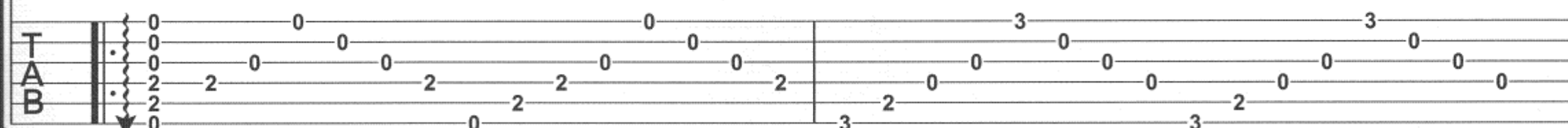
mf



*Gtr. 3 (acous.)



mf let ring throughout



* Doubled throughout with elec. w/clean tone

Am C

sun. When I feel the en-gines roar and I think of what we've
Wait-ed in the long night, dream-ing, 'til the sun is born a-gain.

TAB

0 7 5 0 0 0 5 7 10 9 10 9 8 9 8

0 2 2 1 0 1 2 2 3 2 0 1 0 1 0 2

0 2 2 1 0 2 2 0 2 2 1 0 2 2 3 2 0 1 0 2 2

3 2 0 1 0 2 2 3 2 0 1 0 2 2

Em G

done. Oh, the bit-ter-sweet of re-flec-tion, as we kiss the earth good-bye...
Stretch the fing-ers of my hand, cov-er coun-tries with my

TAB

0 2 2 0 0 0 2 0 0 3 0 3 3 3 0

0 2 2 0 0 0 2 0 3 2 0 0 0 0 0

0 2 2 0 0 0 2 0 3 2 0 0 0 0 0

3 2 0 0 0 0 3 2 0 3 2 0 0 0

Fig. 3

Am C

span. As the waves and ech-oes of the towns be-come the ghosts of
Just a lone-ly sat-el-lite, a speck of dust in cos-mic

TAB

0 7 X X 0 0 5 7 10 9 8 9 10 8 9

TAB

0 2 0 2 0 2 2 2 0 3 0 2 0 0 2 0 2

TAB

0 2 2 1 0 2 2 0 2 2 1 0 2 2 3 2 0 1 0 2 2 0 1 0 2 2

Pre-Chorus

D⁵ C⁵ E⁵

time. Ov - er bor - ders that di - vide the earth - bound tribes. No
sand. Ov - er bor - ders that di - vide the earth - bound tribes.

Gtrs. 1+2

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

Fig. 4
Gtrs. 3+4+5 tacet

TAB

7 5 5 7 5 5 7 5 5 7 5 5 9 9 9 9 12
5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 10

Gtrs. 1+2 play Fig. 4

D⁵ C⁵ E⁵

creed and no re - li - gion, just a hun - dred wing - ed souls. We will
Flown the dark At - lan - tic, ov - er mar - in - ers storm - y graves.

D⁵ C⁵ E⁵

ride this thun - der - bird, sil - ver sha - dows on the earth. A

D⁵ C⁵ G/B A⁵ G⁵ F^{#5} E^{5*} C⁵ D⁵

thou - sand leagues a - way, our land of ____ birth. To Al - bi - on's land. _

Gtr. 7 (elec.)
mf w/dist. Gtr. 7 tacet

Gtr. 6 (elec.)
mf w/dist.

Gtrs. 1+2
P.M. - † P.M. - † P.M. - † P.M. - † P.M. - †

Chorus

E^{5*} G Cadd9 E^{5*}

Com - ing home, when I see ____ the run - way lights in the

1. D^5* C^{add9} 2. D^5* C^{add9}

stay. _____ stay. _____

TAB 2 2 4 5 : 2 3

TAB 2 2 2 3 0 2 3 : 2 2 2 0 0 2 3

Interlude

Gtr. 2 (Em) (D) (C) (Bm) (Am) (G) (F)

mf P.M. -| P.M. ---| P.M. ---| P.M. P.M. -| P.M. ---| P.M. ---| P.M. P.M. -| P.M. ---| P.M. ---| P.M.

w/dist.
Gtr. 6 tacet

TAB 0 10 9 10 0 9 9 7 5 7 5 : 0 7 5 7 0 5 5 0 3 3 2 : 0 3 2 3 0 2 2 0 5 3 5 3

Gtr. 1

mf P.M. -| P.M. ---| P.M. ---| P.M. P.M. -| P.M. ---| P.M. ---| P.M. P.M. -| P.M. ---| P.M. ---| P.M.

w/dist.

TAB 0 12 10 12 0 10 10 0 8 8 : 0 8 8 0 7 7 0 5 3 3 : 0 5 3 5 0 3 3 0 1 1 0

1. (G) (Am) (Bm) 2. (G) (Am) (Bm) (B sus4) (B)

Gtr. 8 (elec.)

mf w/dist.+chorus

TAB 0 5 3 5 0 7 7 0 8 8 0 10 10 : 0 5 3 5 0 7 7 0 8 8 0 10 10 : 0 12 12 13

TAB 0 1 0 1 0 3 2 3 0 5 3 5 0 7 5 0 : 0 1 0 3 2 3 0 5 3 0 7 5 0 7 7 : 4 2 2

Guitar Solo

Em

G

Gtrs. 1+2 tacet
Gtr. 3 plays Fig. 3
Gtr. 4 plays Fig. 1
Gtr. 5 plays Fig. 2

12-13-12 14 12-13 15-14-15-14-12 15 full 12 12-15 14 full 15-14-12-14-15-14-12 14 12-12 14 full 7

Am

C

3 let ring -- +

(7) 5 7/9 7 9 8-7-8-7 9 7-8 10-8-7-8-7 10 10 full (10) 8 10 full 10 8 9 7 9 7 9 7 5 7/9 7

Em

G

(7) 15 full 12 12-15 full 12-15-12 full 14 12 12 15-14-12 14 12-14 full (14) 12 14 12-15 full 12-14-12 full 15 12 15

Am

C

8va

15 full 12-14-12 full 12 15-12 full 12-15-12 full 14 12 15 12 12-15 full 12-14 15 1/4 12 15 full 12 14 1/2 14-12 14

Gtr. 9 (elec.)

f w/dist.

0-0 12 5

D⁵ C⁵ E⁵

Gtrs. 1+2 play Fig. 4
 Gtrs. 3+4+5 tacet

full full

15 12 14 15 14 12 12 12 11 14 14 7 9 7 9 8 8 9 7

1/2

Gtrs. 1+2

The image shows a musical score for guitar. The top staff is for Gtrs. 1+2, written in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes, with some beamed eighth notes. Below the staff, there are three "P.M. -- |" markings. The bottom staff is a TAB (Tape Automated Bass) line, with fret numbers written below the strings. The fret numbers are: 7, 5, 5, 5, 7, 5, 5, 5, 7, 5, 0, 2, 3, 2, 0, 3, 0, 2.

P.M. -- | P.M. -- | P.M. -- |

T
A
B

7 5 5 5 7 5 5 5 7 5 0 2 3 2 0 3 0 2

Chorus

C⁵ D⁵ E^{5*} G Cadd9 E^{5*}

To Al - bi-on's land. Com - ing home, when I see the run - way lights in the

Gtr. 6

TAB 5 7 2 2 4 5 2 0 5 5 4 2 5 2 2/4 2 0

3

Gtr. 9 tacet

TAB 11-12 12-11-12-14-11 11-12 11 14-12 12-14

P.M. P.M. - |

TAB 5 5 3 3 7 7 0 0 0 0 2 0 0 2 3 0 2 3 3 2 0 3 0 0 2 3 0

C⁵ E^{5*} D^{5*} Cadd9 E^{5*} G

mist - y dawn, the night is fad - ing fast. Com - ing home, far a - way, as the

let ring ----- |

TAB 5 5 4 2 2 2/4 2 0 2 0 2 3 3 2 2 4 0 2 4 5 3 2 0 2 0 0 2 3 0 0 0 2 3 0 0 0 2 0 0 2 3 0 2

D5* Cadd9 E5* G Cadd9 E5*

Com - ing home, far a - way, as the va - pour trails a - light. Where I've

let ring -----|

TAB

2 2 4 5 2 2 4 5 5 2 4 5 5 4 2 0 2 2 4 2 4

3 3 0 0 3 3 3 3 3 3 0 0

0 0 2 3 2 2 0 2 5 5 3 2 0 3 2 0

C5 E5* D5* Cadd9

been to - night, you know I will not stay.

TAB

5 5 5 4 2 0 2 2 4 2 4 2 2 4 5

5 3 5 3 2 0 3 2 2 2 3 0 2 0 0 2 5 3

Outro (Em) (D) (C) (Bm) (Am)

(1° only)

Gtr. 2

mf w/dist. Gtr. 6 tacet

P.M. --| P.M. ----| P.M. ----| P.M. P.M. --| P.M. ----| P.M. ----| P.M.

TAB

0 10 9 10 0 9 7 9 0 7 5 7 5 0 7 5 7 0 5 4 5 0 3 2 3 2

Gtr. 1

mf w/dist.

P.M. --| P.M. ----| P.M. ----| P.M. P.M. --| P.M. ----| P.M. ----| P.M.

TAB

0 12 10 12 0 10 9 10 0 8 7 8 7 0 8 7 8 0 7 5 7 0 5 3 5 3

1. (G) (F) (G) (Am) (Bm)

P.M. --| P.M. ----| P.M. ----| P.M. P.M. ----|

TAB

0 3 2 3 0 2 0 2 0 5 3 5 3 0 5 3 5 0 7 5 7 0 8 7 8 0 10 9 10

P.M. --| P.M. ----| P.M. ----| P.M. P.M. ----|

TAB

0 5 3 5 0 3 2 3 0 1 0 1 0 0 1 0 1 0 3 2 3 0 5 3 5 0 7 5 0

2. rit. (G) (Am)

P.M. --| P.M. ----| P.M. ----| P.M. P.M. ----|

TAB

0 5 3 5 0 7 5 7 0 8 7 8 7 0 8 7 8 7

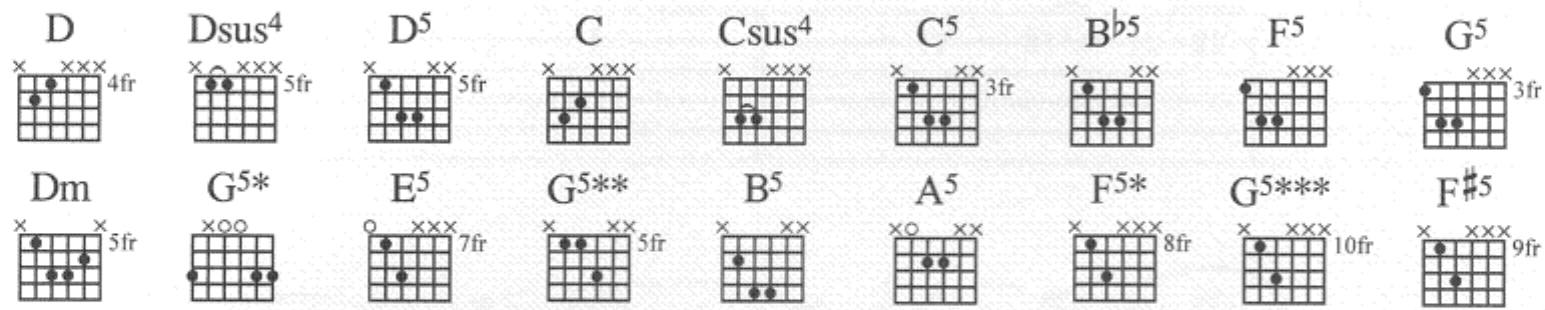
P.M. --| P.M. ----| P.M. ----| P.M. P.M. ----|

TAB

0 1 0 1 0 3 2 3 0 5 3 5 5/7

THE ALCHEMIST

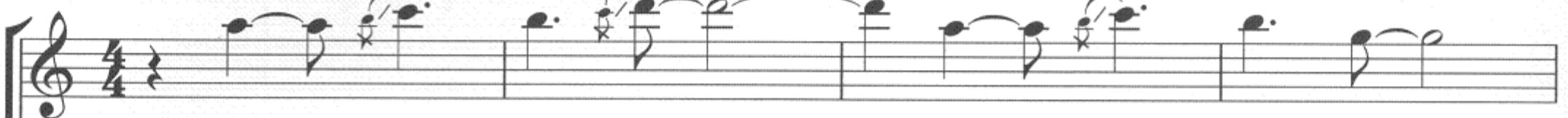
Words & Music by Bruce Dickinson, Janick Gers & Steve Harris



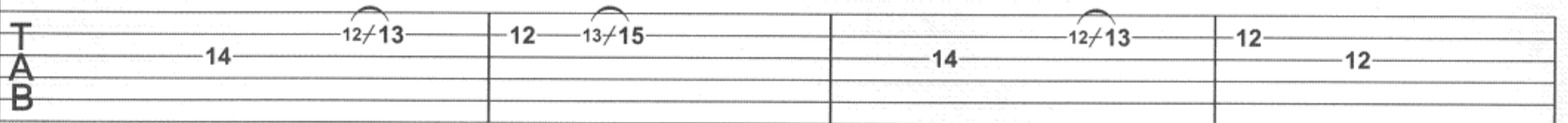
Intro ♩ = 250

(A⁵)*

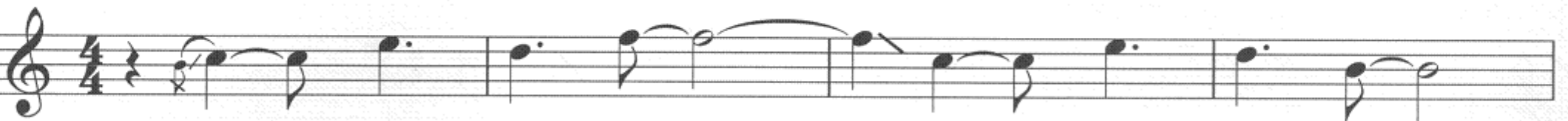
Gtr. 1 (elec.)



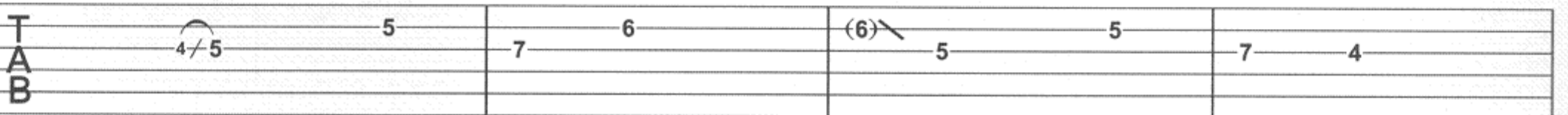
mf w/dist.



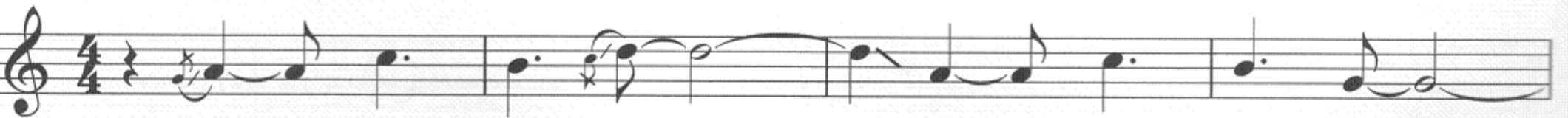
Gtr. 2 (elec.)



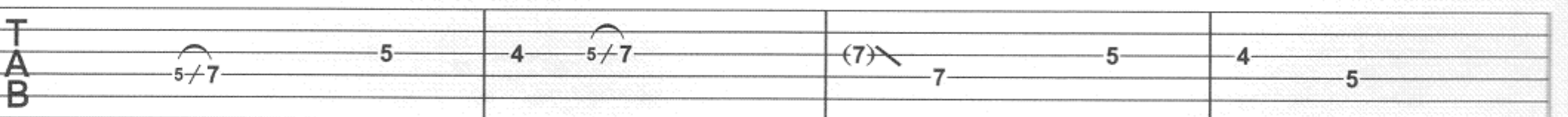
mf w/dist.



Gtr. 3 (elec.)



mf w/dist.



*Chord symbols reflect overall harmony

TAB: 14 — 12/13 — 12 — 13/15 — 17 — 15 — 17 — 15 — 13 — 12

TAB: 4/5 — 5 — 7 — 6 — 6/8 — 6 — 8 — 6 — 5 — 7

TAB: 5/7 — 5 — 4 — 5/7 — 7/9 — 7 — 9 — 7 — 5 — 4

Verse

(D) D Dsus⁴ D⁵ Dsus⁴ D

1. Strang - er than the com - et as it streaks a - cross the sky,
 2. Gath - er round the aim - less and the feck - less and the lame,

Gtrs. 1+2

P.M. ————
 Fig. 1 ————
 Gtr. 3 tacet

TAB: 5 — 5 — 5 — 5 — 5 — 5 — 5 — 5 — 5 — 5 — 5 — 5 — 4 — 5 — 7 — 5 — 5 — 4 — 5

(C) C Csus⁴ C⁵ Csus⁴ C

strang - er than the truth I know be - fore my o - pen eyes.
 hear the mas - ter sum - mon up the spi - rits by their names. I

TAB: 3 — 3 — 3 — 3 — 3 — 3 — 3 — 3 — 3 — 3 — 2 — 3 — 5 — 3 — 3 — 2 — 3

(D)

(C) C Csus⁴ C⁵ Csus⁴ C


— looked in - to the a - byss, called it by its name. —
damned. Know you speak with de - mons you can - not — com - mand.

(G) B^{b5} C⁵ B^{b5} F⁵

I have plun - dered time it - self, put the world in - side it,
Ev - en as I looked in - to the glass, then I was blind - ed.

The image shows a musical score for the song "The Wind" by The Beatles. It consists of two staves. The top staff is a standard musical staff with a treble clef, containing a guitar melody. The bottom staff is a guitar tablature staff, labeled "TAB" on the left, showing fret numbers (3 and 5) corresponding to the notes in the melody above. A dashed line under the first two measures of the guitar staff is labeled "P.M.", indicating a pedal point. The score is divided into measures by vertical bar lines.

(G) B^{b5} C⁵ B^{b5} F⁵



Burn - ing and the mys - ter - ies, _____ day and _____ night _____ di - vide it.
by the Mort - lake shore, my house, my _____ books _____ in - side it.

(A)

A plague of won - ders, on your knees be - side me,
You have ta - ken up my wife and lain be - side her,

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, showing the melody on a treble clef staff and the guitar tablature on a six-line staff below. The melody consists of a series of eighth notes, followed by a half note, and then a series of eighth notes. The guitar tablature shows the fret numbers for each note. The score is divided into four measures. The first measure contains the first two measures of the melody. The second measure contains the next two measures of the melody. The third measure contains the next two measures of the melody. The fourth measure contains the final two measures of the melody. The score is written in standard musical notation, with a treble clef and a key signature of one flat (B-flat). The guitar tablature is written in a standard format, with numbers 1 through 7 indicating the frets. The score is titled "The Sound of Silence" and is attributed to Simon & Garfunkel.

(A)

know the se - crets, you shall not de - ride us.
 now the black rain on my house, the tim - bers burn - ing.

P.M. -----

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

5 7 5 7 5 5

Pre-Chorus

Dm B^{b5} C⁵ G^{5*} B^{b5} C⁵

My dreams of em - pire_ for my fro - zen queen will come_ to

TAB

6 7 5 3 5 3 3 0 X 3 3 3 5 5 3

Dm D⁵ B^{b5} C⁵ G^{5*}

pass. Know me, the Ma - gus, I am Doc - tor

TAB

6 7 5 7 3 5 5 3 3 3 3 3 3 3 3 3 3 3

B^{b5} F⁵ Dm

Dee, and this { is was } my house.

TAB

3 3 1 3 3 1 6 7 7 5

E⁵ G^{5**} D⁵ C⁵ B⁵ A⁵

I am the mas - ter of the tides,
 I was the keep - er of the books,

T
 A
 B

7 9 9 9 9 9 5 7 7 7 7 7 5 7 7 7 7 7 5 4 2
 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 3 2 0

E⁵ G^{5**} D⁵

I shame the mir - ror in my
 I had the know-ledge of the scrolls.

T
 A
 B

7 9 9 9 9 7 7 7 5 5 5 5 7 5 5 5

E⁵ G^{5**} D⁵ C⁵ B⁵ A⁵

sight. — What ran - dom mu - sic of the
But now through ig - nor - ance_ and fear,

T
A
B

7 9 9 9 9 9 5 7 7 7 7 7 5 7 7 7 7 5 4 2
7 7 7 7 7 5 5 5 5 5 5 5 5 5 3 2 0

E⁵ G^{5**} D⁵

spheres, a - cross the years.
I cast a sha - dow through the years.

T
A
B

7 9 9 9 9 9 7 5 5 5 5 7

Chorus

Chorus

Gtr. 3

Gtr. 2

Gtr. 1

TAB

Know this, I will re - turn to this land, re - build where the ru - ins did

To Coda

C5 E5 D5 G5 C5 E5 D5

stand. Chain of the de - mons set free, strange al - che - my.

TAB

Guitar Solo
Gtr. 4 (elec.)

Staff 1: Treble clef, key of D major. Chords: A⁵, C⁵, G⁵, D⁵, C⁵, B⁵. Fingering: 3, 3, 3. Dynamics: *f* w/dist. full, full.

Staff 2: TAB. Fingering: 14, 14, 14-12-14-12-11, 12-11-12-11, 14-12-11, 11-12, 14-11-12-11, 11-12-14, 12-13.

Gtrs. 1+2

Staff 1: Treble clef, key of D major. Chords: A⁵, C⁵, G⁵, D⁵, C⁵, B⁵. Fingering: 2, 0, 2, 0, 2, 0, 5, 3, 5, 3, 5, 3, 7, 5, 3, 2, 4. Dynamics: P.M., P.M., P.M., P.M., P.M.

Staff 2: TAB. Fingering: 2, 0, 2, 0, 2, 0, 5, 3, 5, 3, 5, 3, 7, 5, 3, 2, 4.

Staff 1: Treble clef, key of D major. Chords: A⁵, C⁵, G⁵*. Fingering: 3, 3, 3. Dynamics: full, full, full.

Staff 2: TAB. Fingering: 12, 14, 12-13-15, 12-14-12, 12-14-15-15-15, 15, 15-14, 15-12-12, 15, 15, (15).

Staff 1: Treble clef, key of D major. Chords: A⁵, C⁵, G⁵, D⁵, C⁵, B⁵. Fingering: 2, 0, 2, 0, 2, 0, 5, 3, 5, 3, 5, 3, 7, 5, 3, 2, 4. Dynamics: P.M., P.M.

Staff 2: TAB. Fingering: 2, 0, 2, 0, 2, 0, 5, 3, 5, 3, 5, 3, 7, 5, 3, 2, 4.

Staff 1: Treble clef, key of D major. Chords: A⁵, C⁵, G⁵, D⁵, C⁵, B⁵. Fingering: 3, 3, 3. Dynamics: full, full, full.

Staff 2: TAB. Fingering: 7, (7), 5, 7-5, 7-5-3, 5, (5), 5/7, 7, 7, 7, 5, 5, 6, 5, 7, 5, 7, 7.

A⁵ C⁵ G^{5*}

P.M. --|

full 1/2

TAB

5 7 5 6 5 7 7 5 5 6 5 7 5 6 8 5 7 5 8 5 7 8 8 5 7

D⁵ F^{5*} C⁵ G^{5***} F^{5*} E⁵

full

TAB

13 10 10 10 13 10 10 13 10 10 13 10 10 13 10 10 13 10 10 12 10 10 12 10 12

Gtrs. 1+2

P.M. P.M. P.M.

Fig. 3

TAB

7 7 7 7 10 10 10 10 5 5 5 5 12 10 9

5 5 5 5 8 8 8 8 3 3 3 3 10 8 7

D⁵ F^{5*} C⁵

full

TAB

10 10 10 13 12 10 10 13 12 10 10 12 10 12 10 12 10 12 (12) 6 9 (9)

5 7 7

P.M. P.M.

TAB

7 7 7 7 10 10 10 10 5

5 5 5 5 8 8 8 8 3

D⁵ F⁵* C⁵

8^{va}

Gtrs. 1+2 play Fig. 3

full

15 15 13 12 13 12 13 12 13 12 15 13 12 13 12 13 12 15 13 12 13 12 13 13 12

TAB

G⁵*** F⁵* E⁵ D⁵

3 3

15 13 12 13 12 13 12 15 13 12 13 12 13 12 13 12 13 12 10

full

TAB

F⁵* C⁵ 8^{va}

3 3 3

12 12 10 12 10 13 10 13 11 10 12 13 12 13 10 13 10 10 10 12 15 13 14 12 15

TAB

Interlude

E⁵ G⁵*** D⁵ A⁵* G⁵*** F^{#5}

Gtr. 3

Gtr. 2

3 3 3 3

12 10 12 10/12 10 12 11 12 10 12/13 12 10

TAB

Gtr. 1

3 3 3 3

7/9 7 8 8 7 9 7 9 7 8/10 8 7

TAB

E⁵ G⁵*** D⁵ 1. 2. *D.S. al Coda*

The first system contains four staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes (E5, G5, A5) and a triplet of eighth notes (G5, F#5, E5). The second staff is a guitar-specific staff with fret numbers: 12, 10, 12, 12, 10, 12, 11. The third staff is a bass staff with a bass clef and a key signature of one sharp (F#). It features a triplet of eighth notes (E5, G5, A5) and a triplet of eighth notes (G5, F#5, E5). The fourth staff is a bass-specific staff with fret numbers: 9, 7, 8, 8, 7, 9, 7.

Coda

C⁵ E⁵ D⁵ G⁵ C⁵ E⁵ D⁵

Gtr. 3

The Coda section contains three guitar staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes (G5, F#5, E5) and a triplet of eighth notes (E5, D5, C5). The middle staff is a guitar-specific staff with fret numbers: 12, 12, 10, 12, 10, 12, 10. The bottom staff is a guitar staff with a bass clef and a key signature of one sharp (F#). It features a triplet of eighth notes (G5, F#5, E5) and a triplet of eighth notes (E5, D5, C5).

Know this, I will re - turn to this land, re - build where the

Gtr. 4

mf w/dist.

The Coda section contains three guitar staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes (G5, F#5, E5) and a triplet of eighth notes (E5, D5, C5). The middle staff is a guitar-specific staff with fret numbers: 12, 12, 10, 12, 10, 12, 10. The bottom staff is a guitar staff with a bass clef and a key signature of one sharp (F#). It features a triplet of eighth notes (G5, F#5, E5) and a triplet of eighth notes (E5, D5, C5).

TAB

12 12 10 12 10 12 10

The Coda section contains three guitar staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes (G5, F#5, E5) and a triplet of eighth notes (E5, D5, C5). The middle staff is a guitar-specific staff with fret numbers: 12, 12, 10, 12, 10, 12, 10. The bottom staff is a guitar staff with a bass clef and a key signature of one sharp (F#). It features a triplet of eighth notes (G5, F#5, E5) and a triplet of eighth notes (E5, D5, C5).

Gtr. 2

The Coda section contains three guitar staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes (G5, F#5, E5) and a triplet of eighth notes (E5, D5, C5). The middle staff is a guitar-specific staff with fret numbers: 12, 12, 10, 12, 10, 12, 10. The bottom staff is a guitar staff with a bass clef and a key signature of one sharp (F#). It features a triplet of eighth notes (G5, F#5, E5) and a triplet of eighth notes (E5, D5, C5).

TAB

5 8 7 7 5 7 5 8 7

The Coda section contains three guitar staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes (G5, F#5, E5) and a triplet of eighth notes (E5, D5, C5). The middle staff is a guitar-specific staff with fret numbers: 12, 12, 10, 12, 10, 12, 10. The bottom staff is a guitar staff with a bass clef and a key signature of one sharp (F#). It features a triplet of eighth notes (G5, F#5, E5) and a triplet of eighth notes (E5, D5, C5).

Gtr. 1

The Coda section contains three guitar staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes (G5, F#5, E5) and a triplet of eighth notes (E5, D5, C5). The middle staff is a guitar-specific staff with fret numbers: 12, 12, 10, 12, 10, 12, 10. The bottom staff is a guitar staff with a bass clef and a key signature of one sharp (F#). It features a triplet of eighth notes (G5, F#5, E5) and a triplet of eighth notes (E5, D5, C5).

TAB

5 5 7 8 7 8 5 5 7

The Coda section contains three guitar staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes (G5, F#5, E5) and a triplet of eighth notes (E5, D5, C5). The middle staff is a guitar-specific staff with fret numbers: 12, 12, 10, 12, 10, 12, 10. The bottom staff is a guitar staff with a bass clef and a key signature of one sharp (F#). It features a triplet of eighth notes (G5, F#5, E5) and a triplet of eighth notes (E5, D5, C5).

C⁵ E⁵ D⁵ G⁵ C⁵ E⁵ *cont. in stave*

ru - ins did stand. Re - store the know - ledge me - mo - ry, strange al - chem -

Outro

E⁵

- y.

Gtrs. 1+2

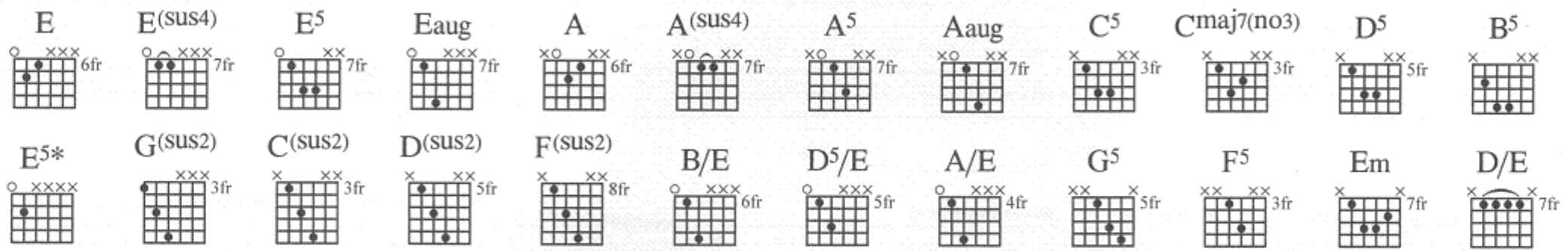
Gtr. 4 tacet

Gtr. 3

P.M. P.M. P.M. P.M. P.M. P.M. P.M. --

ISLE OF AVALON

Words & Music by Steve Harris & Adrian Smith



Intro

♩ = 147

Gtr. 2 (elec.)

E E(sus4) E⁵ E E(sus4) Eaug E(sus4)

mf w/clean tone + chorus + echo

Gtr. 1 (elec.)

Fig. 1
mf let ring...
w/clean tone + chorus

E⁵ E

E(sus4) Eaug

E E(sus4) E⁵ E E(sus4) Eaug E(sus4)

TAB

E⁵ E E(sus4) Eaug

TAB

Verse

E E(sus4) E⁵ E E(sus4) Eaug E(sus4) E⁵ E

1. I can hear them float - ing on the wind. Im - mor - tal souls,

Gtr. 1 plays Fig. 1

TAB

E(sus4) Eaug E E(sus4) E⁵

— their weep - ing sad - dens me. — Mo - ther Earth, — you know your

TAB 6 7 10 0

E E(sus4) Eaug E(sus4) E⁵ E E(sus4) Eaug

time is near. — A - wak - en lust, the seed is sown and reaped. —

TAB 7 9 6 6 7 10 0

Interlude E E(sus4) E⁵ E E(sus4) Eaug Gtr. 3 (elec.) E(sus4) E⁵ E

mf w/clean tone + chorus

TAB 10 12 9 9 9 7 9 6 6

E(sus4) Eaug E E(sus4) E⁵ E E(sus4) Eaug

TAB 10 13
 9 9

TAB 7 10
 7 7 0

E(sus4) E⁵ E E(sus4) Eaug

TAB 10 12 9 9 10 13
 9 9 9 9 9 9

TAB 7 9 6 6 7 10
 7 7 7 7 7 7

A A(sus4) A⁵ A A(sus4) Aaug A(sus4)

TAB 15
 14

TAB 0 0 2 2 2 0 0 2 2 2 0 7 7

Gtr. 1

Fig. 2

TAB 10 10 10 10 6 7 7 9 9 9 7 6 7 10 10 10 7 7
 7 7 7 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A⁵ A A(sus4) Aaug A A(sus4) A⁵

TAB 17-14 14-14 14 15 18 14

TAB 9 6 6 7 0 6 7 10 7 0

TAB 9 6 6 7 0 6 7 10 10 7 10 10 7 10 6 7 7 9 7

A A(sus4) Aaug A(sus4) A⁵ A

TAB 15 17-14 14 14-14 14

TAB 7 9 6 6 7 0 6 7 10 10 7 7 9 6 6 7 6

TAB 9 9 6 7 10 10 10 7 7 9 6 6 7 6 6 7 6

A(sus4) Aaug E⁵

15 18
14 14

7 10
7 7

0 0

7 10 10 7 10 7 10 7 0 0

0 0 0 0 0 0 0 0

Verse E E(sus4) E⁵ E E(sus4) Eaug E(sus4)

2. Through the west - ern isle I hear the dead a - wak - en,

9 9 9 10 10 10 12 12 12 12 12 12 12 12 9 9 9 10 10 10 13 13 13 13 13 13 13 10

9 9

Fig. 3
finger-picked w/dist.
Gtr. 1 plays Fig. 1

9 9 9 10 10 10 12 12 12 12 12 12 12 12 9 9 9 10 10 10 13 13 13 13 13 13 13 10

9 9

9 9 9 10 10 10 13 13 13 13 13 13 13 10

9 9 9 9 9 9 9 9 9 9 9 9 9 9

E⁵ E **E(sus4) Eaug**

ris - ing_ slow - ly to the call_ of Av - a - lon. The

T	10-12-9	9-9-9-9-9-9	9-9-9-9-9-9-9-9	9-10-13-13-13-13-13-13	13-13-13-13-13-13-13-13
A	9-9-9	9-9-9-9-9-9-9-9	9-9-9-9-9-9-9-9	9-9-9-9-9-9-9-9	9-9-9-9-9-9-9-9
B					

T A B

9-6 7-7 6 7-10 7 0

E **E(sus4)** **E⁵** **E** **E(sus4)** **Eaug** **E(sus4)**

caul - dron_ of_ the head of Ann - wyn_ laced_ with en - vy,

T	9-9-9-10-10-10-12-12	12-12-12-12-12-12-12-12	9-9-9-10-10-10-13-13	13-13-13-13-13-13-13-10
A	9-9-9-9-9-9-9-9	9-9-9-9-9-9-9-9	9-9-9-9-9-9-9-9	9-9-9-9-9-9-9-9
B				

T A B

7-7 7

A⁵ A

A(sus4)Aaug

brings me clo - ser to the Isle Of A - va - lon.

-----|

T	15-17-14-14-14-14-14-14	14-14-14-14-14-14-14-14	14-15-18-18-18-18-18-18	18-18-18-18-18-18-18
A	14-14-14-14-14-14-14-14	14-14-14-14-14-14-14-14	14-14-14-14-14-14-14-14	14-14-14-14-14-14-14
B				

0

E E(sus4) E⁵ E E(sus4) Eaug E(sus4)

I can feel the pow - er flow - ing through my veins, my

Gtr. 1 plays Fig. 1

T	9 9 9 10-10-10-12-12	12-12-12-12-12-12-12-12	9 9 9 10-10-10-13-13	13-13-13-13-13-13-13-10
A	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9
B				

0 7

Chorus

E⁵* G(sus2) C(sus2) D(sus2)

Fer - ti - li - ty Mo - ther God - dess, ce - le - bra - tion, sow the seeds of the born...

P.M. P.M. P.M. - - P.M. - -

TAB

2 2 2 2 2 2 7 7 7 7 9 9 9 9 9 0

0 0 0 0 0 0 3 3 3 3 3 3 5 5 5 5 0

E⁵* G(sus2) C(sus2) F(sus2)

— The {fruit} of her bo - dy la - den, through the corn_ doll, you will pray_ for them all...

P.M. P.M. P.M. - - P.M. - - P.M. P.M.

TAB

2 2 2 2 2 2 7 7 7 7 12 12 12 12 12 0 0

0 0 0 0 0 0 3 3 3 3 3 3 8 8 8 8 0

E⁵* G(sus2) C(sus2) D(sus2)

— The im - age of Mo - ther God - dess, ly - ing dor - mant,

P.M. P.M. P.M. - - - P.M. - - -

TAB

2 2 2 2 2 2 7 7 7 7 7 7 9 9 9 9 9

0 0 0 0 0 0 3 3 3 3 3 3 5 5 5 5 5

E⁵* G(sus2)

in the eyes_ of the dead. The sheaf of the corn_ is bro - ken,

P.M. - - - P.M. P.M. P.M. - - -

TAB

9 9 9 9 9 9 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 0 0 0 0 0 0 3 3 3 3 0

C(sus2) F(sus2) To Coda ⊕ D⁵

end the har - vest, throw the dead on the pyre.

P.M. - - -

TAB

7	5	5	5	7	7	9	9	7	7	7	7	7	7	7	7	7	7
3	3	3	3	3	3	5	5	5	5	5	5	5	5	5	5	5	5

Bridge E⁵ B/E D⁵/E A/E

I hear her cry - ing the tears of an an - gel, the

P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - -

TAB

9	9	9	9	9	9	7	7	7	7	7	7	7	7	7	7	7	7
7	7	7	7	6	6	5	5	5	5	5	5	5	5	5	5	5	5

E⁵ B/E D⁵/E

voi - ces I hear in my head.

P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. - - - P.M. - - -

TAB

9	9	9	9	9	9	7	7	7	7	7	7	7	7	7	7	7	7
7	7	7	7	6	6	5	5	5	5	5	5	5	5	5	5	5	5

E⁵ B/E D⁵/E A/E

Bless - ed the fruits are the corn of the earth, Mo - ther

P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M.

TAB

9	9	9	9	9	9	7	7	7	7	7	7	7	7	7	7	7	7
7	7	7	7	6	6	5	5	5	5	5	5	5	5	5	5	5	5

Interlude

C⁵ D⁵ E⁵ D⁵ C⁵

Earth, ho - ly blood of the dead.

TAB: 5 5 5 7 7 7 9 9 7 7 5 5 5 3

1-3.

E⁵ D⁵ C⁵

P.M. -----

Fig. 5 -----

TAB: 0 2 3 2 3 2 3 0 9 9 7 7 5 5 5 3 0 2 3 2 3 2 3

Guitar Solo

4.

A⁵ G⁵ F⁵ A⁵ G⁵ F⁵

Gtr. 4 (elec.)

mf w/dist.

8^{va}

full

full

P.M. -----

Fig. 6 -----

Gtrs. 1+2 play Fig. 6

TAB: 7/15 12 13 14 (14)12 13 15 14 15 14 12 15 12 14 15 15 15 15 15 12 13 14

E⁵ D⁵ C⁵

Gtrs. 1+2 play Fig. 5

full

full

TAB: (14)0 15 12 15 12 15 12 14 12 15 12 14 12 14 12 14 12 14 12 14 12 14 12 10

E⁵ D⁵ C⁵ E⁵ D⁵ C⁵

TAB: 12 14 12 14 14 12 14 14 12 7 9 7 9 7 8 7 9 7 5 7 (7) 5 7 5 7 5 7 7 9 7 9

E⁵ D⁵ C⁵

TAB: 7 9 10 7 9 7 8 10 8 7 7 (7) 8 7 9 7 8 10 7 8 7 7 8 10 12 14 15 14 12

8va E⁵ D⁵ C⁵ E⁵ D⁵ C⁵

TAB: 14 17 19 19 19 19 15 17 14 15 12 14 15 12 12 12 13 12 13 12 14 12 13 15 14 12

E⁵

TAB: 15 12 12 (12)

Gtr. 4 tacet

Gtrs. 1+2

TAB: 2 0 2 0

Interlude

TAB: 0 0 0 5 7 5 0 0 4 5 0 0 0 5 7 5 0 7 4 5

Guitar Solo
Gtr. 5 (elec.)

mf Gtr. 5 w/dist. + chorus
Gtrs. 1+2 play Fig. 7

w/bar

T
A
B

7 9 7 10 10 10 7 10 8 8 7 9 7 9 7 9/11 9 (9) 11 7 6 9 7 9

The Sound of Silence

Simon & Garfunkel

Gtr. 3

Em

D/E

P.M. ---|

P.M. ---|

P.M. P.M. -|

1/4

TAB

7 5 7 5 4 7 5 7

7 5 7 9 7 5 7 5 7 5 7 5 7 5

Em D/E Em Rhy. cont. sim.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various notes, rests, and ornaments like wavy lines. Above the staff are chord markings: Em, D/E, and Em. A rhythmic notation "Rhy. cont. sim." is also present. The bottom staff is a six-line TAB system. It contains fret numbers and some annotations like "w/bar" and "full".

w/bar

TAB

7 5 7 9 7 9 (9) 11 9 12 9 12 9 (9) 7 9 7 9 12 9 7 9 12 9 (9) 7 9

full

[illegible]

D/E Em D/E

P.M. -----
w/pitch shift
set +7 semitones

TAB: 5 (5) 2 3 4 2 2 2 4 2 3 5 3 5 7 5 7 8 5 7 8 8/10 8

Em D/E Em

8va -----
w/echo
cancel pitch shift

cancel echo

TAB: 17 17 14 14 15 14 12 15 8 8 8 8 8 8 7 7 7 7 7 7 7 7

D/E Em D/E

TAB: 10 10 10 10 10 8 8 X 8 8 8 8 8 8 7 7 X 10 10 10 10 10 10 10 10/15 9 9 9 9 9 9 9 9 9 9 9 14

Em D/E

TAB: 15 15 15 15 15 15 15 15 15 12 15 17 17 17 17 17 17 17 17 14 14 14 14 14 14 14 14 16 16 16 16 16 16 16 16

Gtrs. 1+2 N.C.
Gtrs. 3+5 tacet

TAB: 7 9 10 7 9 10 7 9 9 10 12 9 10 12 9 11

Pre-Chorus

C⁵ Cmaj7(no3) C⁵ Cmaj7(no3)

Mo - ther Earth, I can hear you.

TAB

T	5	5	4	5	5	4
A	5	5	5	5	5	5
B	3	3	3	3	3	3

C⁵ D⁵ B⁵

Sa - cri - fice, now u - nit - ed.

TAB

T	5	5	7	4	4	4
A	5	5	7	4	4	4
B	3	3	5	2	2	2

Interlude E E(sus4) E⁵ E E(sus4) Eaug E(sus4) E⁵ E

Gtr. 1 plays Fig. 1
Gtr. 3 plays Fig. 3

TAB

T						
A						
B	0			7	9	6

E(sus4) Eaug E E(sus4) E⁵ E E(sus4) Eaug

TAB

T						
A						
B	6	7	10	0		

E(sus4) E⁵ E E(sus4) Eaug

TAB

T						
A						
B	7	9	6	6	7	10

Verse

E E(sus4) E⁵ E E(sus4) Eaug E(sus4) E⁵ E

3. Ris - ing lev - els of the ti - dal lakes, pro - tect them, keep - ers of

Gtr. 1 plays Fig. 2
Gtr. 3 plays Fig. 4

E(sus4) Eaug A A(sus4) A⁵

the god - dess in the un - der - world. Hold - ing pow - ers of the

Gtr. 1 plays Fig. 2
Gtr. 3 plays Fig. 4

A A(sus4) Aaug A(sus4) A⁵ A A(sus4) Aaug

mys - tics deep in - side them, nine - teen maid - ens, guar - dians of the oth - er world.

E E(sus4) E⁵ E E(sus4) Eaug E(sus4)

Mor - tal con - flict born of Cel - tic le - gend that, a -

Gtr. 1 plays Fig. 1
Gtr. 3 plays Fig. 3

E⁵ EE(sus4) Ea^{ug}

D.S. al Coda

- part from sev - en, none re - turned from Av - a - lon.

TAB 9 6 7 7 6 7 7 10 7 0

Coda

E⁵G⁵C⁵D⁵E⁵

Gtrs. 5+6 (elec.)

P.M. P.M. P.H. P.M. P.M. Gtr. 6 Gtrs. 5+6 Gtr. 5

TAB 9 9 9 11 12 9 9 9 11 12 9 9 9 11 9 12 10 12 12 11 12

Gtrs. 1+2

TAB 9 9 8 7 5 5 5 3 7 7 5 7 7 7 7 9 9 9 7

G⁵C⁵D⁵

P.M. P.M. P.H. P.M. P.M. Gtr. 6 Gtrs. 5+6 Gtr. 5

TAB 9 9 9 11 12 9 9 9 11 12 9 9 9 11 9 12 10 12 12 11 12

TAB 8 7 5 5 5 3 7 7 5 7 7 7 7 9 9 9 7

Chorus

E^{5*} G(sus2) C(sus2) D(sus2)

To have the be - lief of oth - ers, look ing for the Isle to show them a sign.

P.M. P.M. P.M. - - P.M. - -

Gtrs. 5+6 tacet

TAB

2 2 2 2 2 2 7 7 7 7 7 7 9 9 9 9 9 9 0

0 0 0 0 0 0 3 3 3 3 3 3 5 5 5 5 5 5 0

E^{5*} G(sus2) C(sus2) F(sus2)

Fer - ti - li - ty of all mo - thers, stood in si - lence, wait - ing now for their turn.

P.M. P.M. P.M. - - P.M. - - P.M. P.M.

TAB

2 2 2 2 2 2 7 7 7 7 7 7 12 12 12 12 12 12 0 0

0 0 0 0 0 0 3 3 3 3 3 3 8 8 8 8 8 8 0 0

E^{5*} G(sus2) C(sus2) D(sus2)

The gate - way to A - va - lon, the is - land where the

P.M. P.M. P.H. P.M.

TAB

9 9 9 11 12 9 9 11 12 9 9 11 12 12

9 9 9 11 12 9 9 11 12 9 9 11 12 12

P.M. P.M. P.M. - - -

TAB

2 2 2 2 2 2 7 7 7 7 7 7 9 9 9 9 9 9 0

0 0 0 0 0 0 3 3 3 3 3 3 5 5 5 5 5 5 0

E⁵ B/E D⁵/E

voi - ces I hear in my head.
flow - ing and flood - ing the land. The

P.M. --| P.M. --| P.M. P.M. --| P.M. --| P.M. P.M. --| P.M. --| P.M. ---| P.M. --|

T
A
B

9 7 0 0 9 7 0 0 9 7 0 9 6 0 0 9 6 0 0 9 6 0 7 5 0 0 7 5 0 0 7 5 0 7 5 0 0 7 5 0 0

E⁵ B/E D⁵/E A/E

Bless - ed the fruits are the corn of the earth, Mo - ther
 sea shall re - turn once a - gain, just to hide them. Lost

P.M. - 1 P.M. - 1 P.M. P.M. - 1 P.M. - 1 P.M. P.M. - 1 P.M. - 1 P.M. P.M. - 1 P.M. - 1 P.M.

T
A
B

9 9 9 9 9 7 7 7 7 7 4 4 4
 7 7 7 6 6 5 5 5 4 4 4 4
 0 0 0 0 0 0 0 0 0 0 0 0 0

1.

C⁵ D⁵ E⁵

Earth, ho - ly blood of the dead. The

P.M.

T
A
B

5 5 5 7 7 7 9 9 9 9 9 9
3 3 3 5 5 5 7 7 7 7 7 7
0 0 0 0 0 0 0 0 0 0 0 0

2. Free time

C⁵ D⁵ E⁵

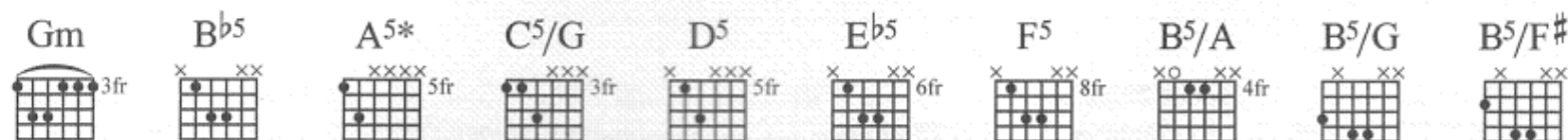
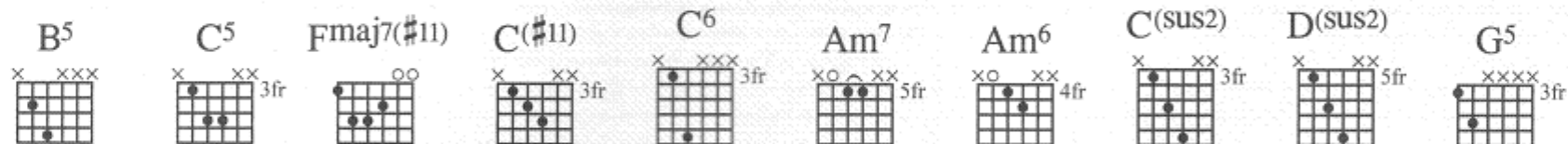
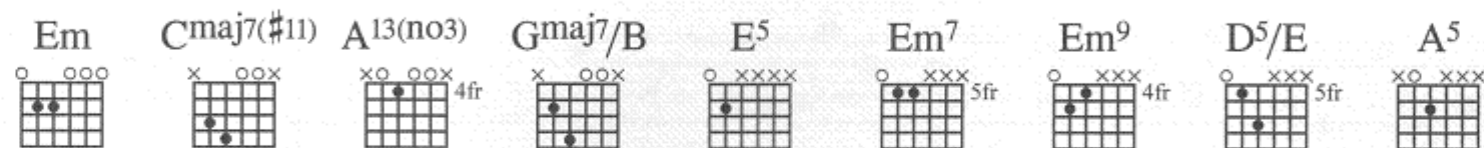
souls on the Isle of the dead.

TAB

5 5 3 7 7 5 9 7 0 9 7 0 9 7 0 9 7 0

STARBLIND

Words & Music by Bruce Dickinson, Steve Harris & Adrian Smith



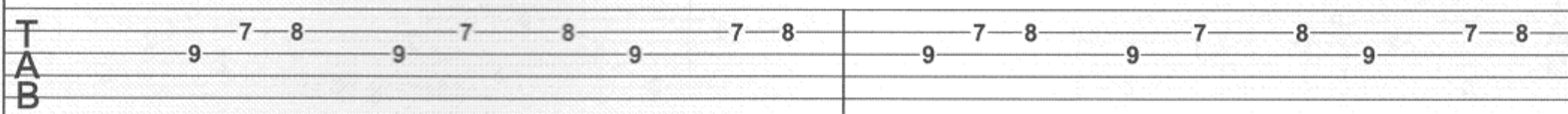
Intro ♩ = 82

Em

Gtr. 3 (elec.)



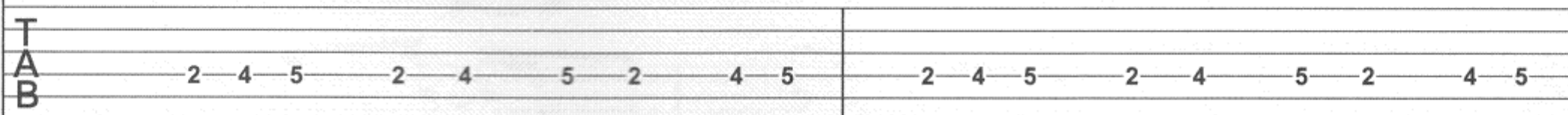
mf P.M. -
w/clean tone
Fig. 2



Gtr. 2 (elec.)



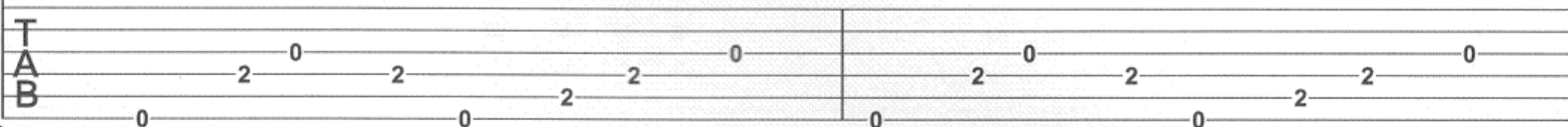
mf P.M. -
w/slight dist.
Fig. 1



Gtr. 1 (elec.)



mf let ring throughout
w/clean tone + chorus

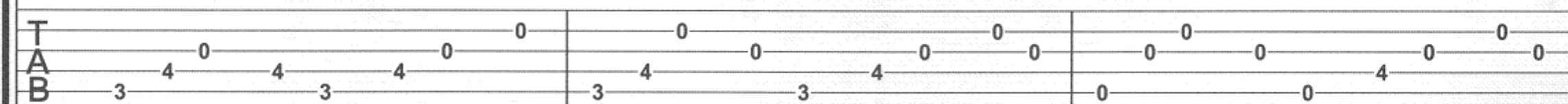


Cmaj7(#11)

A13(no3)



Gtr. 2 plays Fig. 1
Gtr. 3 plays Fig. 2



Gmaj7/B

TAB

Verse

Em

1. Take my eyes, the things I've seen in this world com-ing to an

TAB

Cmaj7(#11)

end. My re-flec-tion fades, I'm wear-y of these earth-ly bones and

TAB

A13(no3)

skin. You may pass through me and leave no trace, I have no mor-tal

TAB

Verse E⁵ Em⁷ Em⁹ Em⁷ Em⁹ D⁵/E E⁵ Em⁷ Em⁹ Em⁷ Em⁹ D⁵/E

(2⁹)

2. We can shed our skins and swim in - to the dark - ened void be - yond.
 3. Let the el - ders to their par - ley, meant to sa - tis - fy our lust.

P.M. -----
 Fig. 3 ---

TAB

0 0 0 0 5 5 4 5 0 5 5 4 7 5 0 0 0 0 5 5 4 5 0 5 5 4 7 5

C⁵ C(#11) C⁵ C(#11) C⁶ C⁵ C(#11) C⁵

We will dance a - mong the world that or - bits
 Leav - ing Da - ma - cles still hang - ing ov - er

P.M. -----

TAB

3 3 3 3 5 5 4 3 5 5 4 3 7 3 3 3 3 5 5 4 3

C(#11) C⁶ A⁵ Am⁷ Am⁶ Am⁷ Am⁶ A⁵

stars that aren't our sun.
 all their pro - mised trust.

All the ox - y - gen that
 Walk a - way from free - doms

P.M. P.M. -----

TAB

5 5 4 3 7 3 0 0 0 0 5 5 4 0 5 5 4 0 7 0

Am⁷ Am⁶ Am⁷ Am⁶ A⁵ C⁵ C(#11) C⁵

trapped us in a car - bon spi - der's web.
 of - fered by the jail - ors in their cage.

So - lar winds
 Step in - to

P.M. -----

TAB

0 0 0 0 5 5 4 0 5 5 4 0 7 0 3 3 3 3 5 5 4 3

Chorus

$\text{♩} = 82$ ($\text{♩} = \text{♩}$)

E^5 $\text{C}(\#11)$ C^5 $\text{C}(\#11)$ C^6 C^5 $\text{C}(\#11)$ C^5 $\text{C}(\#11)$ C^6

one. We are with the God - dess of the sun to - night.

TAB

7 7 8 9 9 7 7 7 9 10 10 7 9 10 7 5 7

TAB

7 9 7 7 9 7 7 10 7 9 7 7 9 7 7 10

Chorus

$\text{♩} = 82$ ($\text{♩} = \text{♩}$)

E^5 $\text{C}(\text{sus}2)$ $\text{D}(\text{sus}2)$ G^5

The preach - er los - es face with Christ, re - li - gion's cruel de - vice is

Gtr. 6 tacet

cont. sim.

TAB

9 9 9 9 9 9 9 7 7 7 5 5

0 7 7 7 7 7 7 7 5 5

Gtr. 8 (elec.)

mf w/dist.

cont. sim.

TAB

9 11 11 11 11 7 7 7 7 7 7 7 7 12 12 12 14 12 14 12

7 9 9 9 9 5 5 5 5 5 5 5 5 12 12 12 14 12

Gtrs. 4+5

TAB

9 9 9 7 7 7 7 7 9 9 9 9 5 5 5 5 0 2

7 7 7 5 5 5 5 5 7 7 7 7 5 5 5 5

E⁵ C(sus2) D(sus2) G⁵

gone. Emp - ty flesh and hol-low bones, — make pacts of love but die a - lone. —

TAB 9 9 9 9/12 12 12 12 12 12/14 16/14 16/14
7 7 7 7/10 10 10 10 10 10/12 14/12 14/12

TAB 9 9 7 7 7 7 7 9 9 9 9 9/14 12 12 12 12 14
7 7 3 3 3 3 3 5 7 7 7 3 5 5 5 5 5

TAB 9 9 9 7 7 7 7 7 9 9 9 9 5 5 5 5 5 5 5 5 0 2
7 7 7 3 3 3 3 3 5 5 5 5 3 3 3 3 3 3 3 3 0 2

Gm B^{b5} C⁵ B^{b5} A^{5*}

— The cru - ci - ble — of pain will forge the blanks of sin, be - gin — a - gain. —

Gtr. 7 tacet

TAB 3 3 3 3 10 10 X 12 12 12 15 17 15 17 17
5 5 5 5 8 8 X 10 10 10 15 17 15 17 17
3 3 3 3 6 6 X 8 8 8 10 15 17 15 17 17

TAB 3 3 3 3 3 3 5 5 5 X X X 8 7
5 5 5 5 1 1 1 1 3 3 3 X 6 5
3 3 3 3 1 1 1 1 0 3 3 3 X 6 5

C⁵ C^(#11) C⁵ C^(#11) C⁶ C⁵ C^(#11) C⁵ C^(#11) C⁶

TAB

Gtrs. 4+5 play Fig. 3
Gtr. 9 tacet

Verse E⁵ Em⁷ Em⁹ Em⁷ Em⁹ D⁵/E E⁵ Em⁷ Em⁹ Em⁷ Em⁹ D⁵/E

4. Vir-gins in the teeth of God are meat and drink to feed the damned.

C⁵ C^(#11) C⁵ C^(#11) C⁶ C⁵ C^(#11) C⁵ C^(#11) C⁶

You may pass through me and I will feel the life that you feel less.

Gtr. 9

TAB

A⁵ Am⁷ Am⁶ Am⁷ Am⁶ A⁵ Am⁷ Am⁶ Am⁷ Am⁶ A⁵

Step in - to my light, star - trip-ping, we will rage a - gainst the night.

TAB

C⁵ C^(#11) C⁵ C^(#11) C⁶ C⁵ C^(#11) C⁵ C^(#11) C⁶

Walk a - way from com - fort of-fered by your ci - ti - zens of death.

P.M. - - |

TAB

Pre-Chorus

E⁵ Em⁷ Em⁹ Em⁷ Em⁹ D⁵/E E⁵ Em⁷ Em⁹ Em⁷ Em⁹ D⁵/E

Star - blind with sun, the stars are

P.M. -- | P.M. -- |

TAB

C⁵ C^(#11) C⁵ C^(#11) C⁶ C⁵ C^(#11) C⁵ C^(#11) C⁶

one. We are the light that brings the end of night.

P.M. -- | P.M.

TAB

A⁵ Am⁷ Am⁶ Am⁷ Am⁶ A⁵ Am⁷ Am⁶ Am⁷ Am⁶ A⁵

Star - blind with sun, the stars are

P.M. ----- |

TAB

C⁵ C^(#11) C⁵ C^(#11) C⁶ C⁵ C^(#11) C⁵ C^(#11) C⁶

one. We are one with the God-dess of the sun to - night.

TAB

♩ = 82 (♩ = ♩)

Chorus

E⁵

C(sus2)

D(sus2)

G⁵

Take my eyes_ for what I've seen, I will give my sight to you._

Gtr. 8

Gtr. 9 tacet

cont. sim.

T	9	11	11	11	11	7	7	7	7	7	7	7	7	12	14	12
A	X	X	X	X	X											
B	7	9	9	9	9	5	5	5	5	5	5	5	5	12	12	12

Gtrs. 4+5

T																
A																
B	0	9	9	9	7	7	7	7	7	7	9	9	9	9	5	5
		7	7	7	3	3	3	3	3	3	7	7	7	7	3	3
											5	5	5	5	0	2

E⁵

C(sus2)

D(sus2)

G⁵

— You are free_ to choose_ what - ev - er life to live_ or life to lose._

T																
A																
B	0	9	9	9	7	7	7	7	7	7	9	9	9	9	14	12
		7	7	7	3	3	3	3	3	3	3	5	5	5	14	14

T																
A																
B	0	9	9	9	7	7	7	7	7	7	9	9	9	9	5	5
		7	7	7	3	3	3	3	3	3	7	7	7	7	3	3
											5	5	5	5	0	2

Gtr. 8

TAB

5 — 7 — 5

1/4 P.M. -----|

let ring -----|

TAB

0 0 7 7 7 5 7 5 7 5 | 0 0 0 0 7 7 3 3 5 3/5 5 7

Guitar Solo
E⁵

C⁵/G D⁵

TAB

7 5 7 7 5 7/9 | 7 9 7 9 11 9 7 9

P.M. -----|

Fig. 4 -----|

let ring -----|

P.M. -----|

let ring -----|

TAB

0 0 0 0 7 7 3 3 5 3/5 5 7 | 0 0 0 0 7 7 3 3 5 3/5 5 7

Gtr. 5

Fig. 5 -----|

let ring -----|

let ring -----|

TAB

0 9 9 9 7 9 7 9 8 | 0 9 9 10 10 12 12 14

E⁵ C⁵/G D⁵ E⁵

3

Gtr. 4 plays Fig. 4
Gtr. 5 plays Fig. 5

TAB

7 9 7 6 7 6 4 6 9 7 5 5 4 7 5 | 5 7 9 7 9 9 5 7 9 5 7 9 5 7

C⁵/G D⁵ E⁵

TAB 7 6 7 6 7/9 7 9 11 9 11 12 11 12 14 12 12 15 14 15 14 12

C⁵/G D⁵ E⁵ C⁵/G D⁵

3

TAB 14-15 12 (12) 14-12 10-12 10 (10)

7 4 5 4 5 3/4 4 5 7 4

P.M. P.H.

E⁵ C⁵/G D⁵

1/2

P.M. ---

TAB 5 4 5 4 7 5 7 4 5 4 5 7 4 6 7 9 9

C⁵ G⁵ D⁵ C⁵ G⁵ D⁵

Gtr. 8 tacet

TAB

Gtr. 7

3

f rake 1 w/dist. full

TAB 13 10 10-13 10 12-10 13 10 13-10 12 12 12 10 10 12 10-13 10 13 12-10 11-10 12

Gtrs. 4+5

TAB 5 3 5 3 7 5 7 5 10 8 10 8 5 3 7 5

8va E^b B^{b5} F⁵

full 16 16 13 13-16 13-16-13 15-13 13-13 16-13 15

TAB 12-10-12-10 12-10

P.M. ----|

TAB 7 7 5 5 0 8 6 8 10 10 8 8 10 10 8 8 0 0

E^b B^{b5} F⁵ C⁵ G⁵ D⁵

full w/bar ----| P.M. ----|

TAB 13 13 16 15 (16) 7 9 10 7 9 10 7 9

P.M. ----| P.M. ----| P.M. ----|

TAB 8 6 8 10 10 8 8 8 10 10 8 8 0 0 5 3 5 3 7 5

C⁵ G⁵ D⁵ E^b B^{b5} F⁵

P.M. ----| full 18 18 17 15-17

TAB 10 7 9 10 7 9 10 7 (7) 9 9 7 8 (8) 18 18 17 15-17

P.M. --| P.M. P.M. --|

TAB 7 7 5 5 3 3 5 3 5 3 7 5 7 7 5 5 5 5 8 6 8 10 10 8 8 6

(8)

E^b B^{b5} F⁵

3

15-17-15 18 18-16-15-16-15-16 15-16-15 17-17-15-14-15-14-15-14 14 17-15 (15)

P.M. -- | P.M. -- |
cont. in slashes

10-10 10-10 8-8 8 8 8 10-10 10-10 10-10 10-10 8-8 8-8

8 6 8 6 8 8

Interlude

D⁵ C⁵ B^{b5}

Gtrs. 4+5 Gtrs. 6+7

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

6 5 6 5 6 8 6 5 6 5 6 5

5/7 7 7 7 5/7 7 7 7 5/7 7 7 7

C⁵ D⁵ C⁵

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

6 5 3 1 6 5 6 5 6 8 6 5

7 7 5 3 2 (2) 5/7 7 7 7 5/7 7 7 7

B^{b5} C(sus2)

P.M. P.M. P.M. P.M. P.M. P.M.

6 5 6 5 6 5 3 1

5/7 7 7 7 5/7 7 5 3 2

D⁵ C⁵ B⁵
rhythm cont. sim.

6 5 6 5 (5) 6 8 6 5 (5) 6 5 6 5

(2) 5/7 7 7 7 5/7 7 7 7 5/7 7 7 7

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

1. C⁵ 2. C⁵ E⁵

rit.

6 5 3 1 (5) 6 5 3 1

7 7 5 3 2 7 7 5 3 2

P.M. P.M. P.M. P.M. P.M. P.M.

Interlude

♩ = 82
Gtr. 8 Em

Gtr. 2 plays Fig. 1
Gtr. 3 plays Fig. 2
Gtrs. 4+5+6+7 tacet

mp

7 8 7 7 9 7 9 7 9 7 9 7 5 7

Gtr. 1

let ring throughout

2 0 2 2 0 2 0 2 2 0

0 0 2 0 2 0 2 0 2 0

Cmaj7(#11)

* *mf*

(7) 5 7 9 7 5 7 5 7 (7) 5 7 5 7 9 (9) 7 9 7 (7)

3 4 0 4 3 4 0 0 3 4 0 3 4 0 0

* Roll up vol. control

C⁵ C^(#11) C⁵ C^(#11) C⁶ C⁵ C^(#11) C⁵ C^(#11) C⁶

See your past and fu - ture, all the same and it can - not be bought..

Pre-Chorus

E⁵ Em⁷ Em⁹ Em⁷ Em⁹ D⁵/E E⁵ Em⁷ Em⁹ Em⁷ Em⁹ D⁵/E

Star - blind with sun, the stars are

C⁵ C^(#11) C⁵ C^(#11) C⁶ C⁵ C^(#11) C⁵ C^(#11) C⁶

one. We are the light that brings the end of night.

A⁵ Am⁷ Am⁶ Am⁷ Am⁶ A⁵ Am⁷ Am⁶ Am⁷ Am⁶ A⁵

Star - blind with sun, the stars are

Gtr. 7

TAB 7 9 7 7 9 7 7 10 7 9 7 7 9 7 7 10

C⁵ C^(#11) C⁵ C^(#11) C⁶ C⁵ C^(#11) C⁵ C^(#11) C⁶

one. We are one with the God-dess of the sun to - night.

Gtr. 8

TAB 5 5 5 4 7 5 4 7 5 7

TAB 7 9 7 7 9 7 7 10 7 9 7 7 9 7 7 10

Chorus

$\text{♩} = 82 (\text{♩} = \text{♩})$

E⁵

C(sus2)

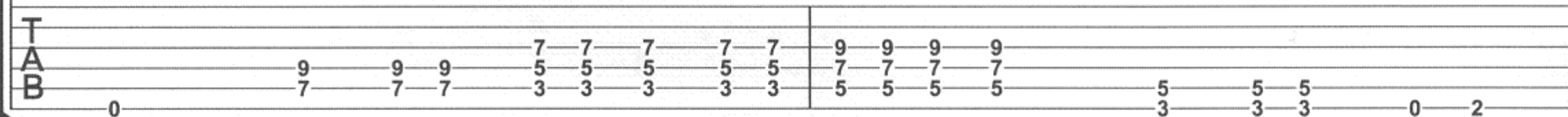
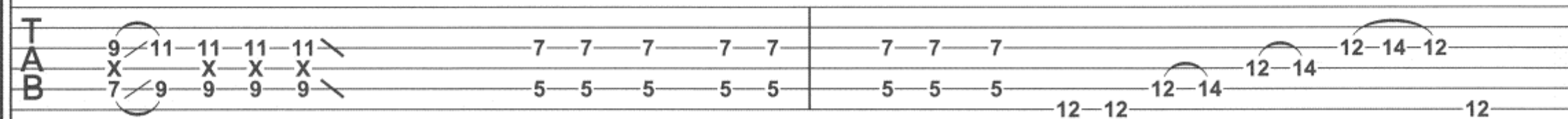
D(sus2)

G⁵



Gtr. 7 tacet

cont. sim.

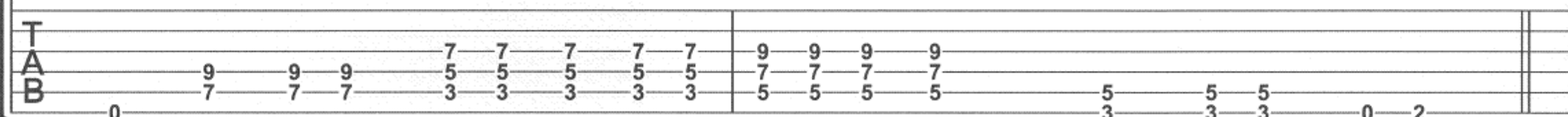
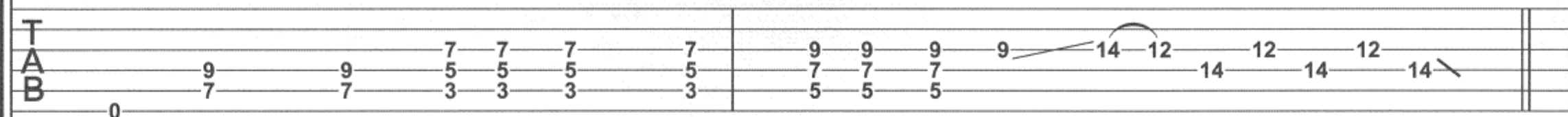


E⁵

C(sus2)

D(sus2)

G⁵



E⁵ C(sus2) D(sus2) G⁵

-ceived. The preach - er los - es face with Christ, re - li-gion's cruel de - vice is

TAB

4 7 7 7 7 X 9 9 9 9 9 10
2 5 5 5 5 X 7 7 7 7 7 9
0 3 3 3 3 X 5 5 5 5 5 7

TAB

9 9 9 7 7 7 7 7 9 9 9 9 5 5 5 5 0 2
7 7 7 5 5 5 5 5 7 7 7 7 5 5 5 5 3 3 3
0 3 3 3 3 3 3 3 5 5 5 5 3 3 3 3 0 2

E⁵ C(sus2) D(sus2) G⁵

gone. Emp - ty flesh and hol-low bones, make pacts of love but die a - lone...

cont. sim.

TAB

9 9 9 12 12 12 12 12 14 14 14 12 12 12 12 12 12
X X X X X X X X X X X X X X X X
0 7 7 7 10 10 10 10 10 12 12 12 14 12 14 14

TAB

9 9 9 7 7 7 7 7 9 9 9 9 5 5 5 5 0 2
7 7 7 5 5 5 5 5 7 7 7 7 5 5 5 5 3 3 3
0 3 3 3 3 3 3 3 5 5 5 5 3 3 3 3 0 2

Gm B^{b5} C⁵ B^{b5} A^{5*}

— The cru - ci - ble — of pain will forge the blanks of sin, be - gin a - gain. —

TAB

3 3 3 3 10 10 12 10 10 12 12 15 17 15 17 15 17

3 5 5 6 8 8 8 8 10 10 10 15 17 15 17 17

3 3 3 3 3 3 3 3 5 5 5 X 8 7 5

rit.

Gm B^{b5} C⁵ B^{b5} A^{5*} B^{b5} G⁵

— You are free to choose a life to live, — or one that's left to lose. —

let ring — — |

TAB

3 3 3 3 10 10 12 12 12 3 5 3 5 3 5 3 5

3 3 3 3 8 8 8 8 8 8 8 3 5 3 5 5 5 3

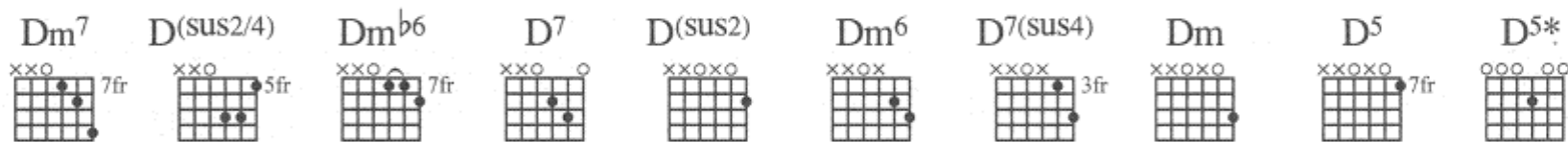
3 3 3 3 3 3 3 3 5 5 5 8 7 8 5 3

THE TALISMAN

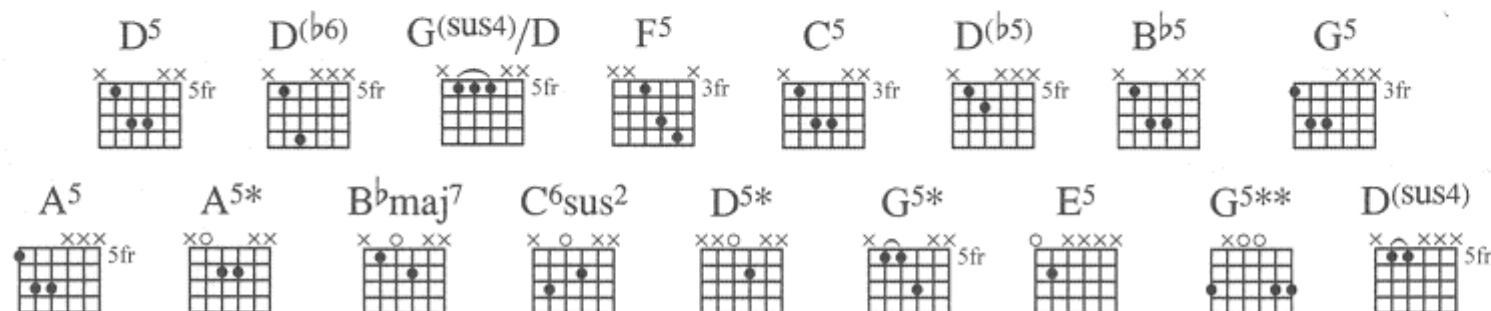
Words & Music by Janick Gers & Steve Harris

Gtrs 1+2:

Gtrs. 1+2
6 = D 3 = G
5 = A 2 = A
4 = D 1 = D



Gtrs 3-7:



Intro

$\text{♩} = 57$

Dm7

1.

D(sus2/4)

2.

D(sus2/4)

Gtr. 1 (acous.)

1. When I

mf Fig. 1 - let ring throughout

Gtr. 2 (acous.)

Harm.

Harm. -

mf Fig. 2 -

(12)

(12)

(12)

Gtr. 1 plays Fig. 1

Gtr. 2 plays Fig. 2

Verse

Dm7

D(sus2/4)

stand and look a - bout the port and con - tem - plate my life, will I

ev - er see my coun - try - men a - gain? As the Cap - tain calls us on the deck, I

Dm(b6) Dm7 D7 rit.

take my things and walk to the har - bour - side. I glance back one last time.

Gtr. 1

TAB

♩. = 37

D(sus2) Dm6 D7(sus4) Dm D5 D7(sus4) Dm6 D7(sus4)

Flee-ing our na - tion, our prob - lems we leave be - hind. Ships by the ten - fold sail out on the tide. We are

Fig. 3 ---
let ring throughout

TAB

Gtr. 2

Fig. 4 ---
let ring throughout

TAB

Gtr. 1 plays Fig. 3
Gtr. 2 plays Fig. 4

D(sus2) Dm6 D7(sus4) Dm D5 D7(sus4) Dm6 D7(sus4)

pleased to be out and em - brac - ing the o - pen sea. Free from our trou - bles and more free from thee. In -

D(sus2) Dm6 D7(sus4) Dm D5 D7(sus4) Dm6 D7(sus4)

- he - ri - tors un - ful - filled rea - son be - hind us. We flee from what is, not what is will be.

D(sus2) Dm⁶ D7(sus4) Dm D⁵ D7(sus4) Dm⁶ D7(sus4)

We flee the earth and face our harsh re - al - i - ty, will death be low mist that hangs on the sea?

D(sus2) Dm⁶ D7(sus4) Dm D⁵ D7(sus4) Dm⁶ D7(sus4)

We run from ev - il tongues, rash judg - ments, self - ish men. Nev - er to be seen on these shores a - gain. As we

D(sus2) Dm⁶ D7(sus4) Dm D⁵ D7(sus4) Dm⁶ D7(sus4)

sail in - to o - cean-size and lose sight of land, face of con - tent - ment a - round in the air. We're

D(sus2) Dm⁶ D7(sus4) Dm D⁵ D7(sus4) D⁵* rit.

off now to seek all our for - tunes to the land of our dreams.

Gtr. 1

Gtr. 2

TAB

Interlude

♩ = 150

*Gtrs. 3+4
(elec.)

D⁵ D(b6) G(sus4)/D F⁵ C⁵

f P.M. --- P.M. --- P.M. - P.M. --- P.M. --- P.M. - P.M. - P.M. ---

w/dist.

TAB

* Composite part

[illegible]

C⁵ D⁵ D(b6) P.M. - 1 P.M. - - - 1
 - on us. The winds lash the sails but the
 o - cean waves. I just hope for all our lives, and
 - gain. We just can't get a - way from the
 P.M. - - - 1 P.M. - - - 1 P.M. - 1 P.M. - - - 1 P.M. - - - 1 P.M. - 1
 TAB 6 5 5 5 5 7 7 7 8 8 8 5 5 5 5 5 5 5

ropes_ keep_ them tight. Off_ in_ the
 pray that I_ sur - vive._ Four_ ships_ are
 eye_ of_ the storm. The birds out - soar the

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

TAB 5 5 5 5 5 5 5 5 5 7 6 7 5 5 5 5 7 5 5

[illegible]

D⁵ D(b6) G(sus4)/D D⁵ C⁵

none could i - ma - gine what there was to come. No, there's
 spi-rits of the sunk - en crews, their phan - toms fol - low us. Spir - its
 -ban - doned earth that we now crave is man - y leagues from safe. Hold - ing

P.M. --- P.M. --- P.M. - P.M. --- P.M. --- P.M. - P.M. - P.M. ---

Gtr. 3 cont. in slashes

TAB

7 7 7 8 8 8 5 5 5 5 5 7 7 7 5 5 5 5 0

Pre-Chorus

D⁵ B^{b5} F⁵ C⁵ D⁵

Gtr. 3

no one go - ing back, no, there's not a sec - ond chance. As we
 sails, they drive us on, through the all con - sum - ing waves. Cold mor -
 on for our dear lives, and we're pray - ing once a - gain. Rot - ten luck.

Gtr. 5 (elec.)

mf w/dist.

TAB

3 2

Gtr. 4

f P.M. --- P.M. --- P.M. --- P.M. ---

w/dist.

TAB

7 7 7 3 3 3 6 6 6 5 5 5 5 5 5 5 5 5 3 3 3 3

B^{b5} F⁵ C⁵

strap on - to the side we pray to God that we won't die. 3. As
 - tal - i - ty, no wea - pon, a - gainst these ev - er rag - ing seas.
 or just jon - ahed, the ta - lis - man is in my hand.

TAB

5 1 3 3

P.M. --- P.M. ---

TAB

7 7 7 3 3 3 6 6 6 5 5 5 5 5 5 5 5 5 3 3 3 3

Interlude
Gtrs. 3+5 D⁵

B^b5

TAB 5/7 6 5 7 8 6 5 7 5

Gtr. 6 (elec.)

mf w/dist.
Fig. 6

TAB 5 5 5 5 5 5 5 5 5 5 5 5 1 1 1 1 1 1 1 1 1 1 1 1

Gtr. 4

P.M. -----| P.M. --| P.M. -----| P.M. -----| P.M. -----| P.M. --|

Fig. 5

TAB 7 5 5 5 5 7 5 5 7 5 5 5 3 1 1 1 1 3 1 1 1 3 1 1

G⁵ A⁵

TAB 6 5 7 6/8 6 (6)

TAB 3

P.M. -----| P.M. -----| P.M. --| P.M. -----| P.M. -----| P.M. --|

TAB 5 3 3 3 3 5 3 3 3 5 3 3 7 5 5 5 5 7 5 5 5 7 5 5

D⁵ B^{b5} G⁵ Gtr. 5 Gtr. 3

Gtr. 4 plays Fig. 5
Gtr. 6 plays Fig. 6

TAB

1. A⁵ 2. A⁵

TAB

Interlude
Gtrs. 3+4

A^{5*} B^bmaj7 C⁶(sus2) D^{5*}

let ring —
Gtrs. 4+5+6 tacet

TAB

1. 2. D^{5*}

A^{5*} B^bmaj7 C⁶(sus2) D^{5*} D^{5*}

let ring — let ring —

TAB

Bridge

Limbs fa - tired, trem - bling with cold, blind - ed from the sea spray salt.
We ap - proach the oth - er side of the o - cean, with the tide.

Gtr. 5

At § Gtr. 5 tacet

TAB

7 5 5 3 3 3 5 5 3 3 7 7 5 5 7 5

Clasp - ing an - y - thing we can hold, hea - ven's rain
In our fa - vour, just for once, wel - come greet -

Gtr. 5 tacet

TAB

7 5 5 3 3 3 5 5 3 3 5 5 3 7 7 5 5

up - on us falls. Twen - ty days with - out a meal,
- ing our new land. The e - la - tion in our hearts,

TAB

7 5 5 7 7 5 5 3 3 5 5 3 5 5 3 3

G^{5*} D⁵ F⁵

and ten with - out fresh wa - ter still. Those that did -
the ex - cite - ment in our veins, as we

TAB 5 3 7 5 7 5 7 5 5 3 5

To Coda ☐ G^{5*} C⁵

- n't die in storms, the scur - vy rest did slaugh - ter.
sail to - wards the coast - line of our gold -

TAB 5 3 5 5 5 7 7 7 5 5 5

A^{5*} B^bmaj7 C⁶(sus2) D^{5*} Play 4 times

let ring - - - - - cont. in slashes

TAB 0 2 2 1 0 2 0 2 0 0

Chorus

Gtrs. 3+4 D⁵ F⁵ C⁵ G^{5*} D⁵
rhy. cont. sim.

West - ward the tide, West -

Gtr. 7 (elec.)

TAB 10 10 13 14 12 14 12 10

Gtr. 5 divisi

Gtr. 6

TAB 7 7 6 7 8 9 7 5 7 7

F⁵ C⁵ G^{5*} D⁵ F⁵ C⁵
 -ward we sail_____ on. West - ward the tide,_____

TAB 10 13 13 10 10 13 13 14-12 14-12

TAB 6 7 { 8 9 } 8 7 7 6 7 { 8 9 } 7 5

G^{5*} D⁵ F⁵ C⁵ G^{5*}
 sail_____ by the ta - lis - man._____

TAB 10 10 13 13 13 10

TAB 7 7 6 7 { 8 9 } 8 7

Interlude

rhy. cont. sim.

Gtr. 3 E^5 G^{5**} E^5 A^5 G^5

Gtr. 6

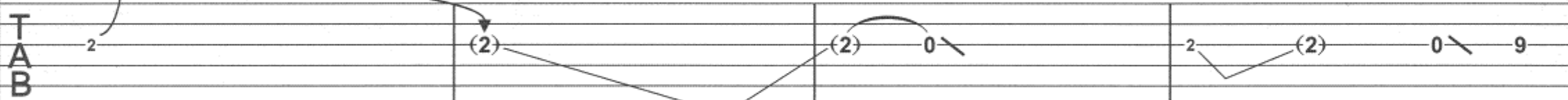
Gtr. 7 tacet

full

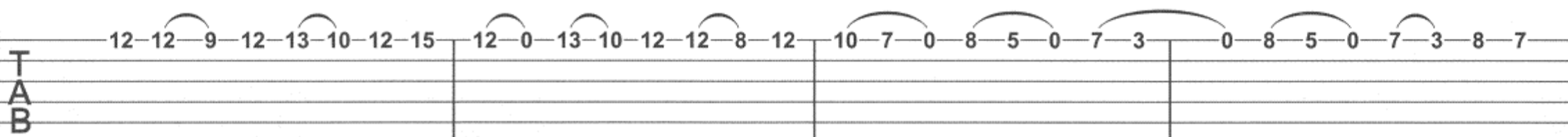
w/bar - - - - - | w/bar - - - - - |

w/bar - - - - - |

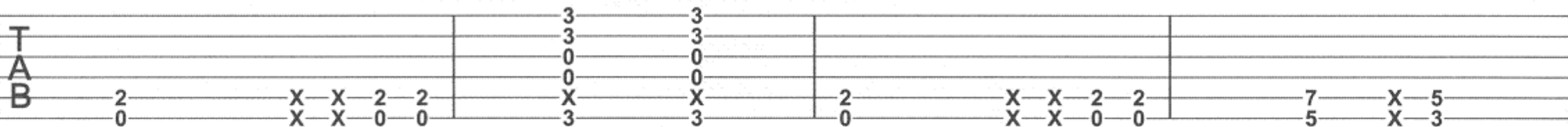
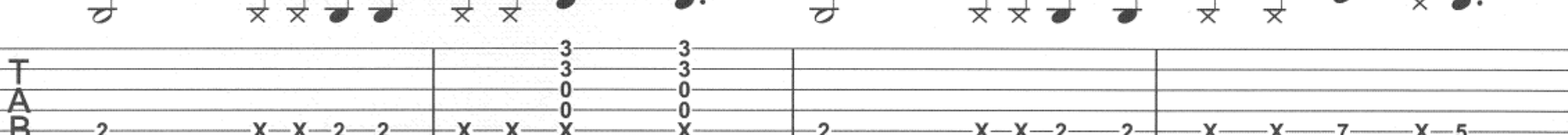
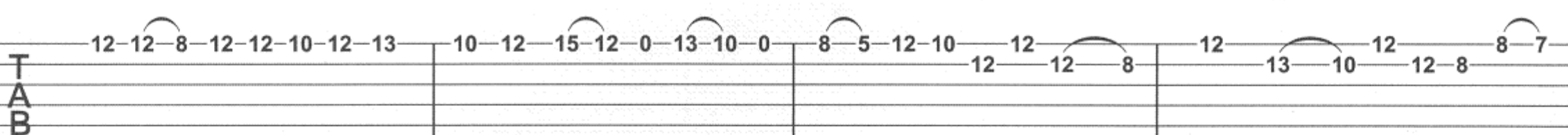
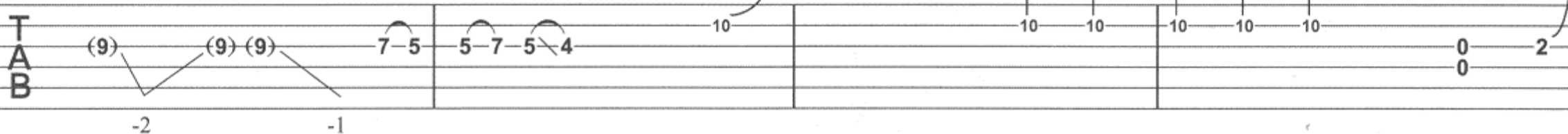
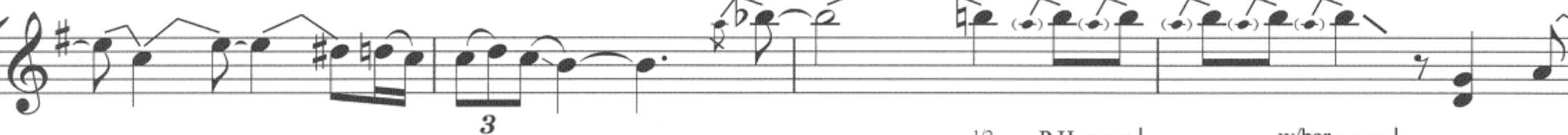
w/bar -



Gtr. 5



Gtr. 4

 E^5 G^{5**} E^5 A^5 G^5 

E⁵ G⁵** E⁵ A⁵ G⁵

full w/bar --- | w/bar --- | w/bar ----- | w/bar ----- | w/bar ----- |

TAB (2) 0 (0) 9 -6 9 -6 1/2

12-12-8-12-12-10-12-13 10-12-15-12-12-13-10-12 12-8-0-10-7-0-8-5 0-7-3-0-8-5-0-8

Fig. 7

TAB 2 0 X-X 2 2 X-X 3 3 2 0 X-X 2 2 X-X 7 X 5 X 3

E⁵ G⁵** E⁵ A⁵ G⁵

Gtr. 4 plays Fig. 7

full w/bar

TAB 7 (7) 5-7-5-4

7-12-12-10-12-13-10-12 15-12-0-12-8-12-8-5 12-10-7-12-7-3-0-8 5-0-7-3-0-8-5

Guitar Solo

E⁵ G^{5**} E⁵ A⁵ G⁵ E⁵ G^{5**} E⁵ A⁵ G⁵

w/slide -----

TAB 11-12 12-11 X-7 (7)-9 X 17-(17)-16 17-(17)-16 10-12

Gtr. 5 tacet

TAB 7

E⁵ G^{5**} E⁵ A⁵ G⁵ E⁵ G^{5**} E⁵ A⁵ G⁵

TAB 11 13-12 7-9-7 5-4 (4)-0-2-1 2-1 2-7 19

Interlude

Gtr. 3 G⁵ A^{5*} (E)

Gtrs. 3+4

P.M. -----

TAB 3 3 0 0 X X 2 2 0 0 0 5 7 5 5 7 5 7 5 5 7 0 3 5 3

1.

2.

D.S. al Coda

Gtr. 5

G^{5**} A^{5*} D⁵

P.M. ----- P.M. -----

TAB 7-9-7 7-9-7 8 9-7 9 7-10 10 9-7 9 7-10 7 0 3 3 2 2 2 7-7 5-5

Coda

Interlude

D⁵ B^{b5} G⁵ A⁵

- en pro - mised land._____

Gtrs. 3+5

Gtr. 4 plays Fig. 5
Gtr. 6 plays Fig. 6

TAB

7 5 5 | 5/7 6 5 7 8 | 6 5 7 5 | 6 5 7 6/8 | 6 (6)

D⁵ B^{b5} G⁵ A⁵

Gtr. 5
Gtr. 3

TAB

5/7 6 5 7 8 | 6 5 7 5 | 6 5 7 3/5 6/8 | 3 6

A^{5*} B^bmaj7 C⁶(sus2) D^{5*} Play 3 times A^{5*} B^{b5} C⁵ D⁵ C⁵

Wear - y limbs_

Gtr. 3

Gtrs. 5+6 tacet

cont. in slashes

TAB

2 3 5 7 5 | 0 1 3 5 3

Gtrs. 3+4 **Gtr. 4**

let ring - - - - - | let ring - - - - -

TAB

0 2 2 0 2 | 0 2 0 2 | 0 2 3 0 2 | 0 2 0 5 3

Pre-Chorus

Gtr. 3 D^5 $\text{B}^{\flat 5}$ F^5 C^5 D^5

fa - tired a - way, I have no life left in me. No more strength,

Gtr. 5

TAB

Gtr. 4

P.M. --- P.M. --- P.M. --- P.M. ---

TAB

T	7	7	7	3	3	3	6	6	6	5	5	5	5
A	7	7	7	3	3	3	5	5	5	5	5	5	5
B	5	5	5	1	1	1	3	3	3	3	3	3	3

$\text{B}^{\flat 5}$ F^5 C^5

and no - thing left to give, must find the will to live. Nev - er thought

TAB

TAB

T	7	7	7	3	3	3	6	6	6	5	5	5	5
A	7	7	7	3	3	3	5	5	5	5	5	5	5
B	5	5	5	1	1	1	3	3	3	3	3	3	3

D⁵ B^{b5} F⁵ C⁵ D⁵

— that we could make it, tru - ly sight of shores di - vine. The

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

cont. in slashes

B^{b5} F⁵ C⁵

sick-ness I am dy - ing from, nev-er want-ed it to end this way.

P.M. ---| P.M. ---|

cont. in slashes

Chorus

Gtrs. 3+4 D^5 F^5 C^5 G^{5*} D^5 F^5
rhy. cont. sim.

West - ward the tide, _____ West - ward we

Gtr. 7

TAB 10 10 13 full 14-12 14-12 10 10 13 full

Gtr. 5

Gtr. 6 *divisi*

TAB 7 7 6 7 8 9 full 7 5 7 7 6 7 8 9 full

C^5 G^{5*} D^5 F^5 C^5 G^{5*}

sail _____ on. West - ward the tide, _____

TAB 13 10 10 10 13 full 13 14-12 14-12

TAB 8 7 7 7 6 7 8 9 full 7 5

D⁵ F⁵ C⁵ G^{5*} D⁵ F⁵ C⁵
 sail _____ by the ta - lis - man. _____ West - ward the tide, _____

TAB: 10 10-13 13 10 10 10-13 14-12 14-12

TAB: 7 7 6 7 8 9 8 7 7 7 6 7 8 9 7 5

G^{5*} D⁵ F⁵ C⁵ G^{5*} D⁵
 _____ west - ward we _____ sail _____ on. _____ West -

TAB: 10 10-13 13 10 10

TAB: 7 7 6 7 8 9 8 7 7 7

F⁵ C⁵ G^{5*} D⁵ F⁵ C⁵ G^{5*}

- ward the tide, sail by the ta - lis - man.

full

TAB

10 13 13 14-12 14-12 10 10 13 13 10

full

TAB

6 7 8 9 7 5 7 7 6 7 8 9 8 7

Gtr. 3 N.C.

3 3 3 3 D(sus4) D⁵

TAB

10 9 10 9 7 12 10 12 10 9 14 12 14 12 10 12 10 12 10 9 10 9 12 5 7 7 5 5 5

Gtr. 5

3 3 3 3

TAB

7 5 7 5 8 9 7 9 7 10 10 9 10 9 7 9 7 9 7 5 7 5 7 5 7 7 5 5 5

Gtr. 4

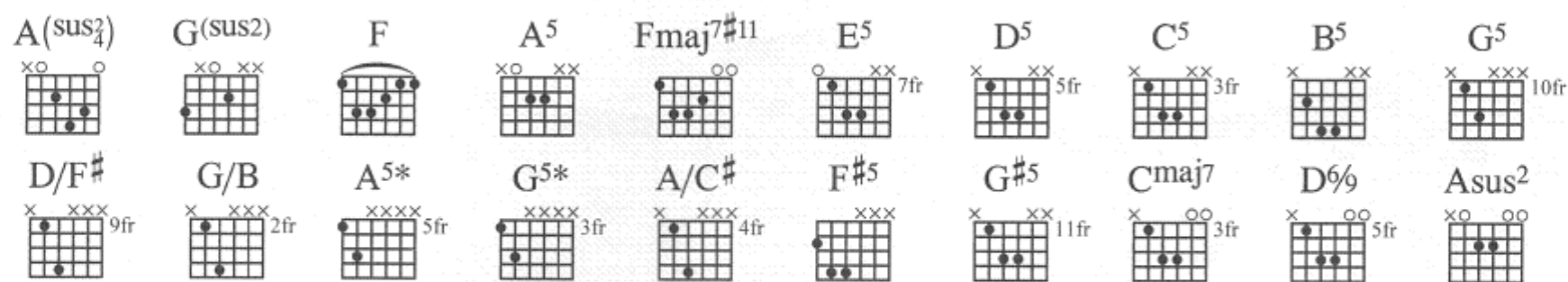
3 3 3 3

TAB

5 3 5 3 6 7 5 7 5 8 8 7 8 7 5 7 5 7 5 3 5 3 5 5 7 7 5 5 5

THE MAN WHO WOULD BE KING

Words & Music by Steve Harris & David Murray



Intro

♩ = 50 (Freely)

Gtr. 2
(elec.)

A(sus₂)

G(sus2)

A(sus₂)

G(sus2)

mf w/dist.+chorus

Gtr. 1 (elec.)

Fig. 1

mf let ring throughout
w/clean tone + chorus

A(sus₂)

G(sus2)

F

G(sus2)

A⁵

Verse

A(sus₄) G(sus2) A(sus₄) G(sus2)

1. As he tra-vels on the beast of bur-den, mov-ing up a-long the moun-tain-side...

Gtr. 3 (elec.)

Fig. 2

mf Gtr. 3 w/clean tone + chorus
Gtr. 1 plays Fig. 1
Gtr. 2 tacet

TAB

A(sus₄) G(sus2) Fmaj7(#11) G(sus2) A⁵

As he gaz-es, look-ing down the val-ley, no re-grets but his pride...

Gtr. 3 (elec.)

TAB

Gtr. 3 plays Fig. 2

A(sus₄) G(sus2) A(sus₄) G(sus2)

As he jour-neys a-cross moun-tain pass-es, in-sig-nif-i-cance sweeps ov-er him...

Gtr. 3 (elec.)

TAB

A(sus₄) G(sus2) Fmaj7(#11) G(sus2) A⁵

His re-flec-tion of the beau-ty 'round him, feel-ing emp-ty in-side...

Gtr. 3 (elec.)

TAB

A(sus₄) G(sus2) A(sus₄) G(sus2)

He is run-ning from his wild-est thoughts, he is run-ning from his ev-'ry-thing...

Gtr. 3 (elec.)

TAB

A(sus₄) G(sus₂) Fmaj7(#11) G(sus₂) rit. A⁵

He is look-ing now to find some-thing, — hop-ing he can be saved. —

Gtr. 1

Gtr. 3

TAB

TAB

Interlude

♩ = 155

E⁵

Gtr. 4 (elec.) *f* w/dist

D⁵

Gtr. 6 (elec.)

f w/dist.
Gtrs. 1+2+3 tacet

TAB

0 8 12 0 10 13 0 12 15 0 13 17 0 12 15 0 8 12 0 10 13 0 12 15 0 13 17 0 12 15 0 8

Gtr. 5 (elec.)

f w/dist.

TAB

0 5 8 0 7 10 0 8 12 0 10 13 0 8 12 0 5 8 0 7 10 0 8 12 0 10 13 0 8 12 0 5

A⁵

C⁵

B⁵

TAB

12 0 10 13 0 12 15 0 13 17 0 12 15 0 8 12 0 10 13 0 12 15 0 13 17 0 12 15 0 8 12 0

TAB

8 0 7 10 0 8 12 0 10 13 0 8 12 0 5 8 0 7 10 0 8 12 0 10 13 0 8 12 0 5 8 0

E⁵D⁵

First system of guitar notation, featuring two staves (Treble and Bass) and two TAB lines. The key signature is one sharp (F#). The notation includes a double bar line with repeat dots at the end of the first measure.

Staff 1 (Treble): E⁵ (first measure), D⁵ (second measure).

Staff 2 (Bass): E⁵ (first measure), D⁵ (second measure).

TAB Lines:

- Staff 1: 10-13-0-12-15-0-13-17 | 0-12-15-0-8-12-0-10 | 13-0-12-15-0-13-17-0 | 12-15-0-8-12-0-10-13
- Staff 2: 7-10-0-8-12-0-10-13 | 0-8-12-0-5-8-0-7 | 10-0-8-12-0-10-13-0 | 8-12-0-5-8-0-7-10

A⁵C⁵B⁵

Second system of guitar notation, featuring two staves (Treble and Bass) and two TAB lines. The key signature is one sharp (F#). The notation includes a double bar line with repeat dots at the end of the first measure.

Staff 1 (Treble): A⁵ (first measure), C⁵ (second measure), B⁵ (third measure).

Staff 2 (Bass): A⁵ (first measure), C⁵ (second measure), B⁵ (third measure).

TAB Lines:

- Staff 1: 0-12-15-0-13-17-0-12 | 15-0-8-12-0-10-13-0 | 12-15-0-13-17-0-12-15 | 0-8-12-0-10-13-0-12
- Staff 2: 0-8-12-0-10-13-0-8 | 12-0-5-8-0-7-10-0 | 8-12-0-10-13-0-8-12 | 0-5-8-0-7-10-0-8

E⁵D⁵

Third system of guitar notation, featuring two staves (Treble and Bass) and two TAB lines. The key signature is one sharp (F#). The notation includes a double bar line with repeat dots at the end of the first measure.

Staff 1 (Treble): E⁵ (first measure), D⁵ (second measure).

Staff 2 (Bass): E⁵ (first measure), D⁵ (second measure).

TAB Lines:

- Staff 1: 15-0-13-17-0-12-15-0 | 8-12-0-10-13-0-12-15 | 0-13-17-0-12-15-0-8 | 12-0-10-13-0-12-15-0
- Staff 2: 12-0-10-13-0-8-12-0 | 5-8-0-7-10-0-8-12 | 0-10-13-0-8-12-0-5 | 8-0-7-10-0-8-12-0

A⁵ C⁵ B⁵ *cont. in stave*

TAB

13-17-0-12-15-0-8-12	0-10-13-0-12-15-0-13	17-0-12-15-0-8-12-0	10-13-0-12-15-0-13-17

E⁵ D⁵

TAB

0-12-15-0-8-12-0-10	13-0-12-15-0-13-17-0	12-15-0-8-12-0-10-13	0-12-15-0-13-17-0-12

Gtr. 4

P.M. -----

TAB

9-9-9-9-9-9-9-9	9-9-9-9-9-9-9-9	7-7-7-7-7-7-7-7	7-7-7-7-7-7-7-7
7-7-7-7-7-7-7-7	7-7-7-7-7-7-7-7	5-5-5-5-5-5-5-5	5-5-5-5-5-5-5-5

A⁵ C⁵ B⁵

T
A
B

T
A
B

T
A
B

P.M. -----|

Verse

E⁵ G⁵ D/F# G⁵ C⁵ G/B D⁵

2. He's search-ing for the an - swer now,
4. He tries to make his peace with God,

Gtrs. 4+5

P.M. --| P.M. --| P.M. ---| P.M. --| P.M. --| P.M. ---| P.M.

Fig. 3
Gtr. 6 tacet

T
A
B

Gtrs. 4+5 play Fig. 3

E⁵ G⁵ D/F# G⁵ C⁵ G/B D⁵

it's some-thing that he's man - aged to a - void up ___ 'til now...
all is for - giv - a - ble ___ but it's left a lit - tle late...

E⁵ G⁵ D/F# G⁵ C⁵ G/B D⁵

Real con - vic - tion that_ he craves,
Try - ing some - thing that_ he's not,

Gtr. 4

P.M. --| P.M. --|

TAB

5 3 3 3 3 3 3 12/14 12/14 12 7 7 7 0

E⁵ G⁵ D/F# G⁵ C⁵ G/B D⁵

He needs to find the ans - wer soon - er_ than lat - er.
is it pos - si - ble_ to change such_ a lot?_

Gtrs. 4+5

P.M. --| P.M. --| P.M. ---| P.M. --| P.M. --| P.M. ---| P.M.

TAB

9 9 9 9 12 12 5 5 5 5 5 2 2 2 5 7 7

7 0 0 7 0 0 7 0 0 10 9 10 3 3 3 3 3 2 2 2 2 0 5 5

Interlude

Gtr. 5 A⁵* G⁵* E⁵ G⁵* F#⁵ E⁵ A⁵* G⁵* E⁵ G⁵* F#⁵ E⁵ D⁵

P.M. ---| P.M. --| P.M. ---| P.M. --|

TAB

7 5 5 5 9 9 9 9 7 5 5 5 5 7 7 7

5 3 0 3 2 0 0 0 0 0 0 0 3 2 0 5 5 5 5 5 5

Gtr. 4

TAB

7 5 5 5 9 7 7 5 5 5 5 7

5 3 0 3 2 0 7 5 3 0 3 2 0 5

Verse

Gtrs. 4+5 play Fig. 3

E⁵ G⁵ D/F# G⁵ C⁵ G/B D⁵

3. Pushed him - self to the li - mits,
5. He's tak - en some - one's life_ a - way.

E⁵ G⁵ D/F[♯] G⁵ C⁵ G/B D⁵

he had to strive for all the hard - er things in life.
there's not a day goes by he re - grets what he's done.

E⁵ G⁵ D/F[♯] G⁵ C⁵ G/B D⁵

But what the cost of giv - ing now?
He should have found an - oth - er way,

Gtr. 4

P.M. --| P.M. --|

TAB

5 3 3 3 5 3 3 3 12/14 12/14 12 7 7 7 0

E⁵ G⁵ D/F[♯] G⁵ C⁵ G/B D⁵

His life, his time are the on - ly things that he has.
but the good book says an eye for an eye.

Gtrs. 4+5

P.M. --| P.M. --| P.M. ---| P.M. --| P.M. --| P.M. ---| P.M.

TAB

9 7 0 0 9 7 0 0 9 7 0 0 12 10 9 12 10 5 3 3 3 5 3 3 3 2 2 2 2 0 5 5

Pre-Chorus

B⁵ A/C[♯]

Life is not a re - hear - sal, all he has is the one chance to get it right.
And re - flect - ing on de - ci-sions that were made,

Gtr. 6

P.M. P.M. P.M. ----| P.M. ---| P.M. ----|

Fig. 4

TAB

9 7 9 7 9 9 9 9 7 9 8 7 7 9 9 9 7 7 9 9 9 9 7 9 8 7 7 9

P.M. --| P.M. --| P.M. ---| P.M. --| P.M. P.M. P.M. --| P.M. --| P.M. ---| P.M. --| P.M. P.M.

TAB

4 2 2 2 4 2 2 2 4 2 2 2 4 2 2 2 2 7 4 4 4 7 4 4 4 7 4 4 4 7 4 4 4 4

D⁵ E⁵

Leav-ing real - ly is the on - ly way to know.
on the judg - ments that will haunt him 'til his grave.

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. P.M. P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. P.M.

Gtr. 6 plays Fig. 4

TAB 7 5 5 5 7 5 5 5 7 5 5 5 7 5 5 5 9 7 0 0 7 0 0 7 0 0 9 7 0 0 9 7 0 0

B⁵ A/C[#]

May-be one day they'll for - give him what he's done,
No one has the right to take an - oth - er life,

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. P.M. P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. P.M.

TAB 4 2 2 2 4 2 2 2 4 2 2 2 4 2 2 2 7 4 4 4 7 4 4 4 7 4 4 4 7 4 4 4 7 4 4 4

D⁵ E⁵

but now the pain of ly - ing too ear - ly in the grave.
but in his mind he had no choice, so be it.

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. P.M. P.M. - - - P.M. - - - P.M. - - - P.M. - - -

TAB 7 5 5 5 7 5 5 5 7 5 5 5 7 5 5 5 9 7 0 0 7 0 0 7 0 0 9 7 0 0 9 9 9 7 0 0

Chorus

B⁵

G⁵*

E⁵

Des - ti - ny, — no good to hide a - way. —

Gtr. 7 (elec.)

mf w/dist.

7 5 7 7 5 7 8

Gtr. 6

8 7 7 8 7 7 9

8 7 7 8 7 7 9

P.M. P.M.

4 4 2 4 4 4 4 4 5 3 3 5 5 9 0 0 0 9 9 9 9 (9)

B⁵

G⁵*

E⁵

Pen - ance — now — will be his on - ly way. —

7 5 7 7 5 7 8

8 7 7 8 7 7 9

8 7 7 8 7 7 9

8 7 7 8 7 7 9

8 7 7 8 7 7 9

P.M. P.M.

4 4 2 4 4 4 4 4 5 3 3 5 5 9 0 9 9 9 9 9 0

B⁵ G⁵* E⁵

Un - der - stand, — no good to run a - way. —

TAB

7 5 7 7 5 7 8

8 7 7 8 7 7 9

P.M. P.M.

TAB

4 4 2 4 4 4 4 4 5 3 5 5 9 9 9 9 9 0

2 2 2 2 2 2 2 2 3 3 3 3 7 7 7 7 7 0

B⁵ G⁵* E⁵ To Coda ♯

Pen - ance — now — will be his sav - ing grace. —

TAB

7 5 7 7 5 7 8

8 7 7 8 7 7 9

P.M. P.M.

TAB

4 4 2 4 4 4 4 4 5 3 5 5 9 9 9 9 9 0

2 2 2 2 2 2 2 2 3 3 3 3 7 7 7 7 7 0

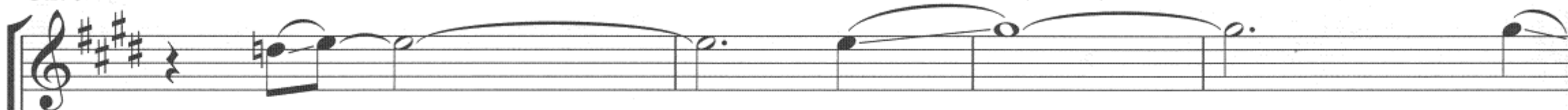
Guitar Solo

♩ = 122

Gtr. 6

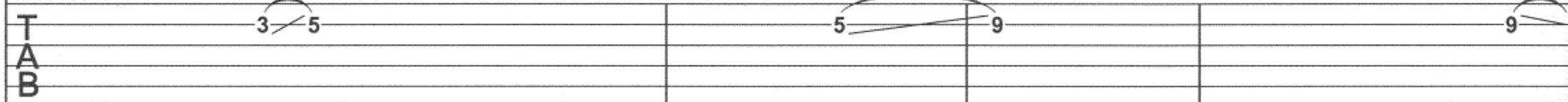
E⁵

E⁵ (G# bass)

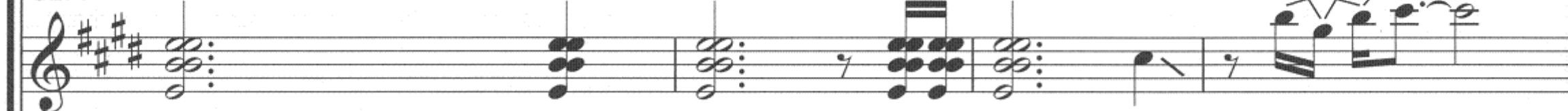


w/slide...

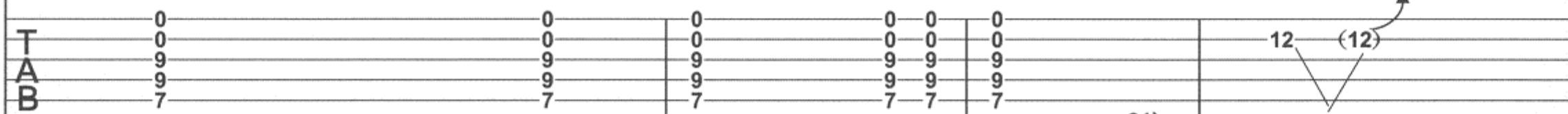
Gtr. 7 plays *ad lib.* solo w/fx



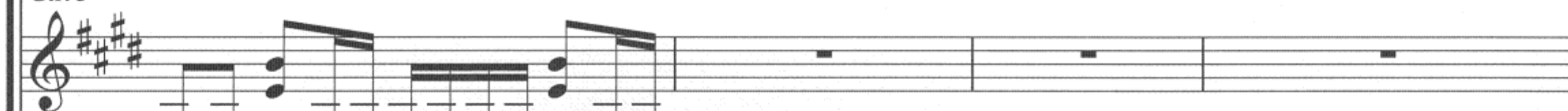
Gtr. 4



w/bar --- | cont. in slashes

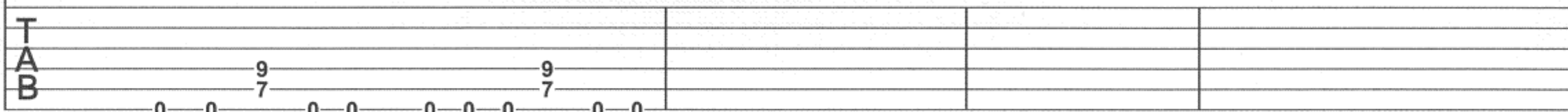


Gtr. 5



P.M. --- | P.M. --- | P.M. ---
Fig. 5 --- |

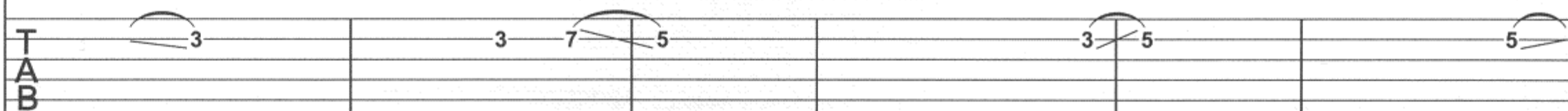
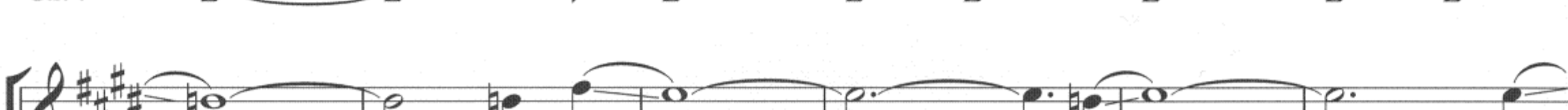
Gtr. 5 plays Fig. 5



D⁵

E⁵

Gtr. 4

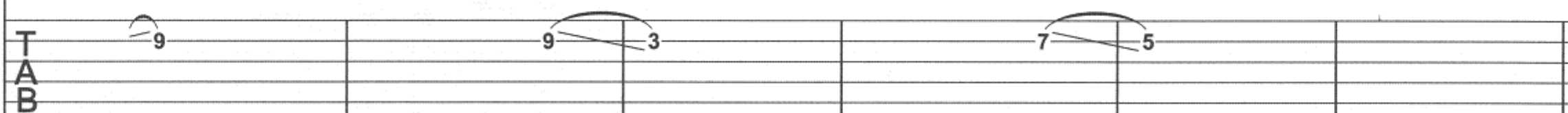
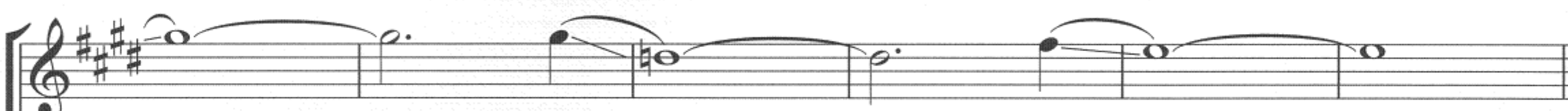


E⁵ (G# bass)

D⁵

E⁵

cont. in stave



E⁵

TAB

Gtr. 4

P.M. Fig. 6

TAB

E⁵ (G[#] bass) E⁵ (D bass) E⁵

Gtr. 4 plays Fig. 6

TAB

Interlude

♩ = 180

E⁵

Gtr. 8 (elec.)

mf w/dist.

G[#]5

rhy. cont. sim.

Gtr. 5

Gtrs. 6+7 tacet

TAB

Gtr. 4

TAB

TAB
 13-12\10-10 10-13-12\10-10 10-13-12\10 12-10\9 9 9-12-10\9 9 9-12-10-9

Interlude

Gtr. 7
 A^{5*} G^{5*} E⁵ A^{5*} G^{5*} E⁵

Gtr. 8 tacet

Gtrs. 4+5
 P.M. P.M. ----|

TAB
 3 2 0 3 2 0 12 (12) 3 2 0 3 2 0 12 12 (12)

TAB
 7 5 3 0 5 4 2 0 9 7 0 9 7 0 9 7

A^{5*} G^{5*} E⁵ A^{5*} G^{5*} E⁵ D⁵

1. 2. *D.S. al Coda*

TAB
 3 2 0 3 2 0 10 (10) 3 2 0 3 2 0 10 10

TAB
 7 5 3 0 5 4 2 0 7 5 0 7 5 0 7 5

Coda

B⁵

G^{5*}

E⁵

Des - tin - y, — no good to hide a - way._
Un - der - stand, — no good to run a - way._

TAB: 7 5 7 7 5 7 8

TAB: 8 7 7 8 7 7 9

P.M. P.M.

TAB: 4 4 2 4 4 4 4 4 5 3 5 5 9 0 0 0 9 9 9 9 9 (9)

B⁵

G^{5*}

E⁵

1.

2.

Pen - ance_ now_ will be his on - ly way._
Pen - ance_ now_ will be his sav - ing grace._

TAB: 7 5 7 7 5 7 8

TAB: 8 7 7 8 7 7 9

P.M. P.M.

TAB: 4 4 2 4 4 4 4 4 5 3 5 5 9 0 9 9 9 9 9 0

♩ = 80

E⁵ Cmaj7 D⁶/₉ A(sus2)

Oh, _____ oh. _____

cont. in slashes

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	9	9	9	9	5	5	5	5	5	5	5	2	2	2	2	2
B	9	9	9	9	5	5	5	5	5	5	5	2	2	2	2	2
B	7	7	7	7	3	3	3	3	3	3	3	0	0	0	0	0

E⁵ Cmaj7 D^{6/9} A(sus2)

Gtrs. 4+5

Gtr. 7

TAB

Gtr. 6

TAB

Outro

E⁵

Cmaj7

D^{6/9}

A(sus2)

rhy. cont. sim.

Far, far a - way, the man who would be king.

Gtrs. 6+7

TAB

12 14 12 14 12 14 12 14

E⁵

Cmaj7

D^{6/9}

A(sus2)

Far, far a - way, the man who would be king.

TAB

12 14 12 14 12 14 12 14

E⁵

Cmaj7

D^{6/9}

A(sus2)

E⁵

Cmaj7

So far a - way, the man who would be king. So far a - way, the

TAB

12 15 12 15 12 15 12 15

D^{6/9}

A(sus2)

E⁵

Cmaj7

D^{6/9}

A(sus2)

rit.

Gtrs. 4+5

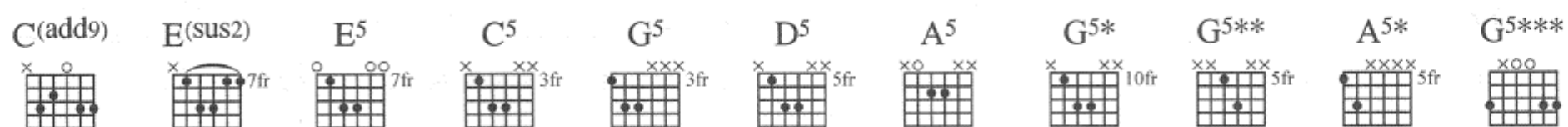
man who would be king. Far, far a - way, the man who would be king.

TAB

12 15 12 14 12 14 (14) 12 14 12 14 12 14

WHEN THE WILD WIND BLOWS

Words & Music by Steve Harris



Intro ♩ = 72

C(add9)

E(sus2)

C(add9)

Gtr. 2
(elec.)



mf

w/clean tone + chorus



Gtr. 4 (elec.)

Gtr. 4 (elec.)

mf w/clean tone + chorus

12 12 10 10 10 12 12 12 10 12 10 12 12 10 10 10 12

TAB

Gtr. 1 (elec.)

Gtr. 1 (elec.)

mf w/clean tone + chorus

4 5 4 3 4 3 4 4 4 5 4 3 4 3 5 4 5 4 3 4 3 4

TAB

Gtr. 3 (elec.)

Gtr. 3 (elec.)

let ring throughout
mp w/clean tone + chorus

7 9 7 7 7 7 7 7 9 7 7 7 7 9 7 9 7 7 7 7 7

TAB

E(sus2)

C(add9)

E(sus2)

E(sus2)

C(add9)

E(sus2)

12 12 10 12 13 12 12 10 12 10 12 12 12 10 12 10 12

TAB

4 5 4 3 4 5 4 5 4 3 4 3 4 3 4 4 5 4 3 4 3 5

TAB

7 9 7 7 5 7 9 7 7 7 7 7 7 9 7 7 7 7 7 7 7

TAB

C(add9)

E⁵

rit.

♩ = 120

↑ //

↑ //

TAB

TAB

TAB

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

Gtrs. 3+4 tacet

TAB

TAB

let ring ----- | let ring ----- | cont. sim. -----

Fig. 1 -----

TAB

TAB

To Coda ♪

E⁵ C⁵ G⁵ D⁵ A⁵ C⁵ D⁵

1. Have you

TAB

8 7 9 9 7 7 9 7 9 9 10 7 8 7 8 10 7 10 9 7

TAB

7 9 9 3 5 5 5 3 5 5 5 7 7 0 2 2 0 2 2 3 5 5 5 7 7

Verse

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

heard what they said on the news to - day, have you heard what is com-ing to us all? That the

Gtr. 2 plays Fig. 1

TAB

8 7 9 9 7 7 9 7 9 9 10 7 9 8 7 9 9 7 7 9 7 9 7

E⁵ C⁵ G⁵ D⁵ A⁵ C⁵ D⁵

world as we know it will be com-ing to an end, have you heard, have you heard?

TAB

8 7 9 9 7 7 9 7 9 9 10 7 8 7 8 10 7 10

Pre-Chorus

E⁵ G^{5*} C⁵ G^{5**} D⁵ E⁵ G^{5*} C⁵ G^{5**} D⁵

He sees them in the dis - tance, when the dark - ened clouds roll, he can feel ten - sion in the at - mos - phere.

Gtrs. 2+3
 let ring -- | let ring -- | *cont. sim.*

TAB

E⁵ G^{5*} C⁵ G^{5**} D⁵ E⁵ G^{5*} C⁵ D⁵

He would look in the mir - ror, see an old_ man now, does it mat - ter, they sur - vive_ some - how.

TAB

E⁵ G^{5*} C⁵ G^{5**} D⁵ E⁵ G^{5*} C⁵ D⁵

They said, "There's no-thing can be done a-bout the sit-u - a - tion." they said, "There's no-thing we can do_ at_ all."

TAB

7 7 7 7 10 8 7 7 9 9 7 7 9 9 7 9 9 7 8 7 9 7 7 9 9 7 9

TAB

7 9 9 10 12 12 3 5 5 5 7 7 7 9 9 10 12 12 3 5 5 7 7 7

E⁵ G^{5*} C⁵ D⁵ A⁵ C⁵ D⁵

To sit and wait a-round for some - thing to oc-cur and did you know, did you know?

TAB

9 9 7 8 7 9 7 7 9 9 7 7 9 8 7 8 10 7 10

TAB

7 9 9 10 12 12 3 5 5 5 7 7 0 2 2 2 0 2 2 3 5 5 7 7

E⁵ G^{5*} C⁵ G^{5**} D⁵ E⁵ G^{5*} C⁵ D⁵

As he stares a-cross the gar-den, look-ing at the mea-dows, won-ders if they'll ev-er grow a - gain.

TAB

9 9 7 8 7 9 7 7 9 9 7 7 9 9 7 9 9 7 9

TAB

7 9 9 10 12 12 3 5 5 5 7 5 7 7 9 9 10 12 12 3 5 5 7 7 7

E⁵ G^{5*} C⁵ G^{5**} D⁵ E⁵ G⁵ rit. C⁵ D⁵ a tempo

The des-per-a-tion of the sit-u-a-tion get-ting gra-ver, get-ting rea-dy when the wild wind blows. 2. Have you

Gtr. 5 (elec.)

mf w/dist.

TAB

9 7

TAB

9 9 7 8 7 9 7 7 9 9 7 7 9 9 7 9 9 7 9 7 7 9 7 7 9 7

TAB

7 9 9 10 12 12 3 5 5 5 7 5 7 7 9 9 10 12 12 3 5 5 7 7 5

Verse

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵

(2.) seen what they said on the news to - day? Have you heard what they said a - bout us
 (3.) be a ca - tas - tro - phe, the like we've nev - er seen. There will be some-thing that will light the

Gtrs. 1+2+3 tacet

Gtr. 7 (elec.)

f P.M. ---| w/dist. P.M. P.M. ---| P.M. P.M. ---| P.M. ---| P.M. ---| P.M. P.M. ---| P.M.

Gtr. 6 (elec.)

f w/dist.

G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

all? sky. Do you know what is hap-'ning to just ev - 'ry - one of us? Have you
 That the world as we know it, it will nev - er be the same, did you

P.M. ---| P.M. ---| P.M. ---| P.M. P.M. ---| P.M. P.M. ---| P.M. ---|

1. A^5 C^5 D^5 2. C^5 D^5

heard, know, have you heard? 3. There will know? _____

did you

TAB

8 10 7 10 9 7 10

P.M. --- P.M. --- P.M. P.M. P.M. P.M. P.M.

TAB

2 2 2 2 2 2 2 2 5 5 5 5 7 7 7 5 5 5 5 5 7 7 7 5 5 5 5 0

0 0 0 0 0 0 0 0 3 3 3 3 5 5 5 5 0 3 3 3 3 5 5 5 5 0

TAB

2 2 X 2 2 2 X 5 5 5 X 7 7 7 7 5 5 X 7 7 7 7 5 5 5 5

0 0 X 0 0 0 X 3 3 3 X 5 5 5 5 5 3 3 X 5 5 5 5 5 5

Pre-Chorus

E^5 G^{5*} C^5 G^{5*} D^5 E^5 G^{5*} C^5 D^5

He car-ries ev-'ry-thing in - to the shel-ter, not a fuss, get-ting rea-dy when the mo - ment comes.

P.M. ---- P.M. ----

TAB

9 9 7 8 7 9 7 7 9 9 7 7 9 9 7 9 9 7 9 7 7 9 9 7 9

9 9 9 12 12 12 5 5 5 12 7 9 9 9 12 12 12 5 5 5 7 7 7 5 5 5 0

7 7 7 10 10 10 3 3 3 10 5 7 7 7 10 10 10 3 3 3 5 5 5 5 5 5 0

*Gtrs. 6+7

P.M. -- P.M. -- P.M. -- P.M. P.M. P.M. -- P.M. -- P.M. -- P.M.

Fig. 2

TAB

9 9 9 12 12 12 5 5 5 12 7 9 9 9 12 12 12 5 5 5 7 7 7 5 5 5 0

7 7 7 10 10 10 3 3 3 10 5 7 7 7 10 10 10 3 3 3 5 5 5 5 5 5 0

*Composite part

E⁵ G^{5*} C⁵ G^{5*} D⁵ E⁵ G^{5*} C⁵ D⁵

He has e-nough sup-plies to last them for a year or two, good to have be-cause you nev - er know.

P.M. ----|

Gtrs. 6+7 play Fig. 2

P.M. ----|

TAB

9 9 7-8-7 9 7 7-9 9 7-7-9 9 7 9 9 7-8-7 9 7 7-9 9 7 9

E⁵ G^{5*} C⁵ G^{5*} D⁵ E⁵ G^{5*} C⁵ D⁵

They tell us no - thing that we don't al - rea - dy know a - bout, they tell us no - thing that is real at all.

P.M. ----|

TAB

7-7-7-7 10-8-7 7-9 9 7-7-9 9 7 9 9 7-8-7 9 7 7-9 9 7-7

E⁵ G^{5*} C⁵ G^{5*} D⁵ A^{5*} C⁵ D⁵

They on - ly fill us with the stuff that they want, did you know, did you know?

P.M. ----|

TAB

9 9 7-8-7 9 7 7-9 9 7-7-9 10-9 10 7-9 7

Gtrs. 6+7

P.M. --| P.M. --| P.M. --| P.M. P.M. P.M. -----| P.M. P.M.

TAB

9 9 9 12-12 7-7 12-7 7-7-7-7-7-7-7-7-7-7-7-7-7-7-7 5-5-5 7-7-7

7-7-7 0-10-10 5-5 0-0 0-0 5-5 5-5 5-5 5-5 5-5 5-5 0 3-3-3 0 5-5-5 0

C⁵ G⁵ D⁵

TAB 7 9 X 5 7

P.M. ---

Bridge

E⁵ G^{5*} D⁵ C⁵ G⁵ D⁵

He sees the pic-ture on the wall, it's fall-ing down, up-side down.

Gtr. 8 (elec.)

Fig. 5
Gtr. w/dist.
f Gtr. 5 plays Fig. 3
Gtrs. 6+7 play Fig. 4

TAB 9 9 7 8 7 9 7 9 7 9 7 7 9 7 10

Gtr. 8 plays Fig. 5

E⁵ G^{5*} D⁵ C⁵ G⁵ D⁵

He sees a tear-drop from his wife fall down her face, say-ing grace.

E⁵ G^{5*} D⁵ C⁵ G⁵ D⁵

Re-mem-ber times they had they flash right through his mind, left be-hind,

E⁵ G⁵* D⁵ C⁵ G⁵ D⁵

of a life-time spent to- geth - er long a - go, — will be gone. —

Gtr. 8

Gtr. 9 (elec.)

f w/dist.

TAB

TAB

Guitar Solo

E⁵ G⁵* D⁵

Gtr. 5 tacet Gtr. 8 tacet

TAB

TAB

full 1/2 1/4

15 14 12 12 12 14 12 14 12 14 12 14 12 14 13 12 10 12 14 12 10 12

C⁵ G⁵ D⁵

P.H. P.M. ———|

TAB

TAB

E⁵ G^{5*} D⁵

Gtr. 5

12 15 15 12 15 15 12 17 19 17 15 17 15 17 15 17 (17)

TAB

4/7 5 8 8 5 7 8 8 5 5 7 5 8 5 8 5 7 8 5 3 5 3 5 0 0

let ring ---|

C⁵ G⁵ D⁵

Gtr. 5 tacet

P.H. ----|

1/4

TAB

5 0 2 4 4 4 2 0 2 0 2 0 3 2 2 0 0 4 0 0 5 0 0 7 0 5 0 4

Interlude

E⁵ G^{5***} C⁵ G^{5***} D⁵

Gtr. 6

Gtr. 5

P.M.

Gtr. 9 tacet

P.M. --|

TAB

7 7 7 10 7 8 7 10 8 10 7 10 8 7 9 9 9 8 7 9 7 8

TAB

2 (2) 7

Gtr. 7

TAB

2 4 4 4 2 4 5 4 2 5 2 4 2 5 4 2 2 2 5 4 2 5 5

E⁵ G^{5***} C⁵ G^{5***} D⁵ C⁵ G^{5***} D⁵

Fig. 6

P.M. -| P.M. -|

TAB

7-7-7 10-8-7 10-8-10 7 10-8-7 9-9-9 8-7 9-7 8 10-8-7 9-9-9 8-7 9-7 8

Gtr. 8

f w/dist. full 15

Fig. 7

TAB

2 4-4-4 2-4-5 4-2 5 2-4 2 5-4 2-2-2 5-4-2 5 5 2 5-4 2-2-2 5-4-2 5 5

Guitar Solo

E⁵ G^{5***} C⁵ G^{5***} D⁵

rhy. cont. sim.

Gtr. 5 plays Fig. 6
Gtr. 7 plays Fig. 7

TAB

12-14-12 15 full 12 15-12 14 full 12 14-12-14-12 14-12 7-9 7-8-10-12 10

E⁵ G^{5***} C⁵ G^{5***} D⁵

Harm.

TAB

7-8-7 9/11 9-7 9 full 7 9-7 full 10 7-5-7-5 7-0-5-7-0 (5)

The musical score is for a guitar piece in E major, consisting of 14 frets. The melody is written in treble clef, and the fretboard diagram is shown in TAB below it. The fretboard diagram uses numbers 1-4 for fingers and 'X' for natural harmonics. Arrows indicate fingerings and dynamics like 'full' and '1/2'.

Fretboard Diagram (TAB):

14 — full — 12-15-12-12 — full — 12 — 14 — 12-15-12 — full — 14 — 14-12-14-12-14 — (14) — 12 — 14 — 12 — 1/2 — 14-12-14-12 — 12 — 14 — 14 \ 5 — X —

Interlude

E⁵ G⁵*** C⁵ G⁵*** D⁵ G⁵***
 (8) ——— |
 Gtr. 5 tacet
 (17) ——— |
 TAB 12 12
 -1

Gtrs. 6+7

[illegible]

E⁵ G^{5***} C⁵ A^{5*} G⁵ A⁵
 T.H.
 Harm. --- |
 full
 TAB (12) 14 (14) (7) 12 (7)

(-1)

TAB

9 9 9
7 7 7

3 3 3
3 3 3
0 0 0
X X X
3 3 3

5 5 5
3 3 3

7 7 7 5 7
5 5 5 3 5

E⁵ G⁵ C⁵ G^{5***} D⁵

P.M. ---|

TAB

7 7 7 10 7 8 7 10 8 10 7 10 8 7 9 9 9 8 7 9 7 8

Gtr. 8

TAB

8

P.M. ---|

TAB

9 9 9 3 3 3 3 3 3 5 3 3 3 3 3 3 3 3 3 3 3 3 5 5 7 5

Gtrs. 5+8 C⁵ D⁵ C⁵ E⁵ D⁵ E⁵

TAB

9 (9) 7 8 10 8 7 8 7 9 7 9 10 8 10 7 10 8 10 8 7 9 7

Gtrs. 6+7

P.M. ----| P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

5 3 3 3 3 3 3 3 7 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 7 9 9 9 9 7 7 9 9 5 5 7 7

C⁵ D⁵ C⁵ D⁵

Gtr. 8 Gtr. 5

TAB

9 (9) 7 8 10 8 7 8 7 9 7 9 10 7 8 9 7 8 10 11 7

P.M. ----| P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

5 3 3 3 3 3 3 3 7 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 7 5 5 5 5 5 5 7

Interlude

Gtr. 5 E⁵

Gtr. 5 E⁵

P.M. -----|

Fig. 9 -----|

Gtr. 8 tacet

TAB

7 7 7 7 5 7 7 7 7 7 7 7 7 5 4 5 7 7 7 7 5 7 7 7 7 5 4 5

Gtr. 7

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

TAB

0 0 0 0 2 2 2 0 0 0 0 4 2 2 4 2 4 2 2 2 0 0

Gtr. 6

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

TAB

0 0 0 9 7 0 0 7 9 0 0 3 3 2 3 0 0 0 9 7 0 0 7 9 3 2 3

Gtr. 5 plays Fig. 9

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

TAB

4 4 4 4 4 4 4 2 2 2 2 2 2 4 4 4 4 4 2 2 0 0

Gtr. 6

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

TAB

9 7 0 0 0 0 0 0 0 0 3 2 3 0 0 0 0 9 7 0 0 0 0 3 3 2 3

Verse

E⁵

4. They've been pre - par - ing for some weeks now,

P.M. P.M. P.M. P.M. P.M.

Fig. 10

for when the cru - cial mo - ment comes, to take their re - fuge in the

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 6 plays Fig. 10

shel - ter, let them pre - pare for what will come.

Gtrs. 5+6 C⁵ D⁵ E⁵

Gtr. 4

P.M. P.M. P.M. P.M.

E⁵

They make a tea and sit there wait - ing,
Say a prayer when it's all ov - er,

P.M. -----| P.M. --| P.M. -----| P.M. -----| P.M. --| P.M. -----|

Gtr. 5 plays Fig. 9
Gtr. 6 plays Fig. 10
Gtr. 4 tacet

TAB

2 4 4 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0

they're in the shel - ter feel - ing snug.
sur - vi - vors un - ite all as one.

Not long to wait for ab - so -
Got to try and help each

P.M. -----| P.M. P.M. --| P.M. P.M. -----| P.M. P.M. -----| P.M. P.M. -----| P.M. P.M. -----|

TAB

2 2 2 2 2 2 4 4 2 4 4 4 2

0 0 0 0 0 0 0 0 0 0 0 0 0

C⁵D⁵E⁵

Gtrs. 5+6

- lu - tion,
oth - er,

don't make a fuss, just sit and wait.
got the will to ov - er - come.

Can't be -

Gtr. 4

TAB

3 3 5 5 3 5 5 7 7 5 0 0 9 9 7 3 3 5 5 3

P.M. -----| P.M. P.M. -----| P.M. -----| P.M. --|

TAB

2 4 4 4 5 5 7 9 9 9 9 7 7 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chorus

C⁵ G⁵ D⁵ E⁵ C⁵ G⁵
 Gtrs. 5+6

-lieve all the ly - ing, all the screens are de - ny - ing that the mo - ments of truth have be - gun...

TAB

TAB

E⁵ C⁵ G⁵ D⁵ E⁵
 Can't you see it on the T. V. don't be - lieve them in the least bit, now the days...

P.M. P.M.

C⁵ G⁵ D⁵ E⁵

— of our end - ing have be - gun.

Gtr. 5 plays Fig. 9
Gtr. 6 plays Fig. 10

TAB

5	3	3	3	7	0
5	0	0	0	7	0
3	X	X	2	5	9
	3	3	3		7
					0

TAB

5	3	3	0	7	2	4	4	4	4	4	2
			0	5		2	2	2	2	2	
		X				0	0	0	0	0	0
		3									

P.M. P.M. P.M. P.M. -----|

1.

P.M. -----|
Gtr. 4 tacet

P.M. P.M.

TAB

2	4	2	2	2	2	2	4	2	2
0	0	0	0	0	0	0	0	0	0

2.

P.M. ---| P.M. -----| P.M. -----| P.M. P.M.

TAB

2	2	4	4	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0

Gtr. 8 E5

182

$\text{♩} = 85$

G⁵

D5

Gtr. 8 tacet

Gtr. 5

Gtrs. 6+7

P.M. - - - - -

P.M. - - - - -

E5

C5

G5

D5

P.M. - - - |

P.M. - - - - - }

rit.
C⁵

E5

G5

D⁵

D.C. al Coda

P.M. - - - †

P.M. - - - - - †

♩ Coda

C⁵ D⁵ E⁵ G^{5*} C⁵ G^{5**} D⁵ E⁵ G^{5*}

And when they found them, had their arms wrapped a-round each oth - er, their tins of poi - son lay-ing

Gtrs. 2+3

C⁵ D⁵ E⁵ G^{5*}

near - by their clothes. The day they both mis - took an

C⁵ G^{5**} D⁵ E⁵ G^{5*} rit. C⁵ D⁵

earth - quake for the fall out, just an - oth - er when the wild wind blows.

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HL00691058

ISBN 978-1-61774-270-5



52299